



NOTES  
ON  
PATTISON'S  
**LIFE of MILTON**  
(E. M. L. SERIES.)

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CONTAINING  
Notes, Explanations, Analysis of each Chapter, Critical  
Questions with Answers, &c., &c.

BY  
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*Author of Notes on Wilson's English Essays, Macaulay's  
History of England, Chapter III, Wordsworth's  
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CHAPTER I.

**Analysis:**—Chapter I deals with the following subjects —(a) Authorities. (b) Milton's family (c) Milton's early life. (d) His college career

(a) *Authorities* :—(1) Edward Phillips's memoir—brief, inexact, superficial (2) Account of John Aubrey, Milton's contemporary—honest and accurate. (3) Milton's personal revelations (4) Professor Masson's Life—an exhaustive work

(b) *Milton's family* —The poet's grandfather, a yeoman, a descendant of a branch of the Miltons of Oxfordshire, his father, John Milton, a scrivener with his place of business at Bread street, Cheapside, London, where the poet was born, 9th December 1608

(c) *Milton's early life* —Sent to St Paul's school, London then under the care of Gill, a scholar of note His private tutor was Thomas Young, also a capable scholar His school exercises show him to have been a diligent student of Sulvester's *Du Bartas* and Fairfax's *Tasso* Poetry was even then regarded by him as a matter of serious import

(d) *College Career* —Admitted at sixteen as pensioner of Christ's, Cambridge (12th February 1625) Falls out with Chappel his tutor, and is supposed to have been flogged No valid grounds for the supposition Left College for a time and returned, taking his M. A. degree in 1632.

It is said that a fellowship had been offered to him This is hardly possible on the following grounds.—(1) Two fellowships



never conferred on men from the same country, and as King was elected to one of these there was no room for Milton's election (2) A fellowship no attraction for Milton His duties would have been formal and tutorial, which would have little suited his bent of mind (3) It would have involved the taking of Holy Orders He could never submit his understanding to the trammels of Church formularies

Para 1. *It title page*—note the quiet sarcasm that runs through the sentence It was not then the practice, hints Pattison, to compile lengthy biographies on any one who might chance to write a book The sarcasm is directed against the modern practice of lengthy and discursive biographies *Redundancy of particulars*—superfluity of detail *Obscure*—in the sense of there being few facts known in connection with the history of their lives; hence, unknown to fame *Meagrely*—scantly *Edward Phillips*—son of Milton's only sister Anne, was a miscellaneous writer of some mark in his day His *Life of Milton* appeared in 1694 *In habits of intercourse*—on terms of close intimacy *Inexact*—inaccurate *Superficial*—inadequate, not full *Nearness*—i.e., the closeness of their relationship *John Aubrey*—topographer and antiquary, was one of the first members of the Royal Society He left several curious MSS to the museum at Oxford, among which was his *Letters and Lives of Eminent Men*, pub 1813 (1626-97) *In his accounts fact*—in his statements of actual facts or occurrences. We can rely on him for the accuracy of his statements in regard to matters of fact *Toland*—John Toland, a celebrated deist of the time His work entitled *Christianity Not Mysterious* was burnt by the public hangman He published a life of Milton in 1698

Page 2 *Catechised*—put questions to, for the purpose of gaining information, interrogated *The poet's widow*—his last wife, Elizabeth Minshull She was married to him in 1663 She survived her husband nearly 53 years, living to as late as 1727 *Scrupulously*—conscientiously; with the exercise of great care and precision *Minutes*—jottings notes *To be worked up*—to be used as materials for the regular and connected narrative of these lives *Antony Wood*—antiquary and biographer (1632-1695) In his work entitled *Athenae Oxonienses*, he gives an account of the eminent men educated at Oxford *Fusti*—the title of another work by the same author called also *Annals of the said University* Were of a capacity—i.e., had the intelligence, possessed the mental qualifications *Apprehend*—understand, appreciate *Mental qualities*—the nobility of a man's character or the greatness of his intellect.

*Of his...comings in*—the common incidents of everyday life. *Want of observation*—"observation"=discernment *With a superb...egotism*—with a revelation of his innermost thoughts and feelings in regard to what he felt himself to be capable of achieving and the estimate which he had formed of himself (egotism) which presents a conception of him at once noble and impressive. [In Milton's revelations of himself there is no petty self-conceit His egotism is that of a man conscious of the possession of great powers, and having in him the conviction of being born for something great. His egotism is free from personal vanity and self-conceit and is of a lofty and impressive character. It sprang from a consciousness of great powers, and a settled conviction that he was born for something noble. In the language of Coleridge, "Milton's egotism was the revelation of the Holy Ghost." See also p 78 of the text. Egotism—the practice of speaking too much of one's self. Suberb—lofty, grand Ingenious—impressive, noble Revealed—disclosed. Unconsciously—unknowingly, unwillingly Betrays—reveals An infernal...view—a glimpse into Milton's innermost thoughts and feelings; a knowledge of the inner workings of his mind Ample—full; adequate. That external life—that account of the general facts and circumstances of his life [The phrase is similar in meaning to the expression which occurs a little earlier, namely, his goings out and comings in]

Para 2. *David Masson*—the well-known editor and biographer of Milton, was born at Aberdeen, 1822 His life of Milton appeared between 1858 and 1879.

Para 3. *Thame*—a market-town of England, in Oxfordshire situated on the Thame or Tame about 12 miles E of Oxford. *A substantial yeoman*—a yeoman in well-to-do circumstances, being possessed of goods and estates; comparatively wealthy *Substantial*—having substance or property, moderately well-to-do *Yeoman*—in old English law, one having free land of forty shillings by the year (previously five nobles) who was thereby qualified to serve on juries, vote for knights of the shire and do any other acts which the law required of one who was "probus et legalis homo"; i.e., one of respectable character and possessed of the necessary legal qualification" Next after the gentry, in respect of that political weight, which depends on the ownership of land, was ranked the great body of freeholders, the yeomanry of the middle ages" Stubb's Const Hist *An under-ranger*—one of the subordinate keepers of a forest A ranger was formerly a sworn officer or keeper of a forest, appointed by the king's letters patent, whose

business it was to walk through the forest, watch the deer, prevent trespasses &c *Chorister*—a singer in a choir *Conformed*..... church—i.e., professed the beliefs held by the church as established in the reign of Elizabeth *The Established Church*—viz. Protestant Episcopacy, the recognized form of church government in England It consists of three distinct orders of ministers—bishops, priests, and deacons,—and is thus distinguished from Presbyterianism, which invests presbyters or priests with all spiritual power, and admits no prelates or bishops over them *Cast off*—disowned, disinherited. *Adhered to*—followed, kept to *The old faith*—i.e., the doctrines of the Church of Rome *Scrivener*—a scrivener, in Milton's time, was a sort of public notary, whose occupation lay in the drawing up of contracts or other writings Later on the scrivener came to denote a money-broker whose business it was to place money, at interest *Functions*—duties, business *Cheapside*—a celebrated street and thoroughfare in London. It is named from the Sax, *chepe*, or market It is still the greatest thoroughfare in London.

Para 4. *Lord Clarendon*—Edward Hyde Earl of Clarendon. He was a staunch royalist On the overthrow of the monarchy, he left England for Holland With the accession of Charles II he became Lord Chancellor. It was his daughter Anne who married James, Duke of York, afterwards James II He is known in literature as the author of *The History of the Great Rebellion*. *Which . . . sky*—the reference here is to the smoky atmosphere of London which shuts out both sky and sunlight Cf

"The eclipse  
That metropolitan volcanoes make  
Whose stygian throats breathe darkness all day long,"

—*The Task*, Bk III, 736-738

where the poet has in mind the volumes of smoke which issue all day long through the chimneys of factories and dwelling houses *Civil prosperity*—the prosperity enjoyed by the citizens of London, *Liberal cultivation*—a refinement in manners and an acquisition of those accomplishments which grace and embellish life, as, for example music, painting, and other fine arts. *Which confers*—which must be acquired at home, or not at all As Smiles remarks "The nation comes from the nursery"

Page 4. *Amateur*—is one who cultivates any study or art from taste or attachment, without pursuing it professionally or with a view to gain *High master*—the chief, principal, or head master The word *high* is used here in same sense as in the expressions high priest, high admiral, high sheriff and the like. *Went beyond*

it—excelled him in the art. *Crediting... ..with*—ascribing to him the merit of *Infused into*—instilled into; imparted to *Classic*—pertaining to ancient Greece and Rome *Credited. .poetry*—ascribing to him the merit of having imparted to his pupil a liking for the literature and poetry of ancient Greece and Rome [Milton declared that he was indebted to Young for his love for classic literature and poetry. It was to Young that he ascribed the merit of having created within him a liking for classic literature] *Derived from*—traced its origin to accounted for it by. *Presbyterianism*—the title of a celebrated pamphlet containing an attack upon prelacy and the High Church party (1641). It was an answer to Bishop Hall's *Humble Remonstrance*, which defended prelacy. The title is composed of the initials of the five writers, all presbyterian divines—Stephen Marshall, Edmund Calamy, Thomas Young, Mathew Newcoman, and William (Uu)lliam Spurstow. *Misreading*—misunderstanding; misinterpretation (*A mind... ..whole*—a mind whose several faculties worked together harmoniously, containing within itself the elements of its growth and development. [His views and opinions were the outcome of the workings of his own mind as it began to grow and develop and were not borrowed from other external sources.] *Whose seed.....itself*—which (i. e., his mind) contained within itself the germs of its own development [The proclivities, tendencies, or predispositions which his mind disclosed were inherent in it, displaying themselves as the faculties of his mind began to expand. Seed here stands for mental tendencies that lay undeveloped in him, taking shape and form with the development of his mental faculties] *A mind.....impact*—the mind of Milton was not so feeble and pliant as to be thoroughly influenced by the opinions of other men with whom he might come into contact. His mind was like an organic body which has in posse all the powers of development that display themselves in the fulness of time. *Self-determined*—determined or shaped into existence by the very nature of his mental constitution [His mind could not borrow from others. What it conceived was not due to external influences but called into existence by the workings of his own mind] *Accounted for*—explained. *By contagion .impact*—by the fact of his mind coming under the influence of other minds. [The word contagion is suggestive of the notion of the power which one mind exercises over another, imparting to it, its own special tendencies or predispositions, just as certain physical diseases are communicated by contagion or contract; while the phrase causal impact indicates the chance intercourse of one mind with another. When the mind less

powerful yields to the dominion of that which is its superior in force of character.] *Not one impact*—not like one of the average minds, whose beliefs and opinions are traceable, more to extraneous influences than to their own innate energies "*Contagion*" here = influence of example Many people have no power of forming independent judgments, but catch those of their neighbours, be they good or bad "*Casual impact*" = chance communication of force from without.

Para 5. *Davidic psalms*—the psalms of David, the Hebrew King The psalms are the 114th and the 136th. *A note worthy thing*—a circumstance which demands our attention. *No words... biographer*—this means to say that nothing in the life of a great man is wholly useless to his biographer, the most trivial incidents and expressions can be made to throw some light on the growth of his intellect, &c *Sylvester's Du Bartas*—Du Bartas, a French poet of the sixteenth century His poem entitled *The Week of the Creation*, in seven books, was translated into English verse by Joshua Sylvester *The patriarch ... poetry*—one of the earliest poems written by a protestant, the epithet "*patriarch*" being usually applied to a *pater familias* of early Jewish history. *Fairfax's Tasso*—Torquato Tasso, a celebrated Italian poet (1544-1595). His famous epic, *Jerusalem Delivered*, was translated into English by Edward Fairfax

Page 5. *Had assumed ... mind*—had come to be looked upon by Milton. *As a Juvenile pastime*—in the light of a boyish amusement, as a kind of intellectual recreation in which clever schoolboys indulge themselves *As an import*—grave significance Cf. Milton's own statement "he who would not be frustrated of his hope to write well hereafter in laudable things ought himself to be a true poem"

Para 6. *Chillingworth*—an eminent English divine, was educated at Trinity College, Oxford He once formed the intention of embracing the Catholic faith, but the letter of his godfather Laud induced him to renounce that project, and become a member of the Anglican church In 1638 was published his work—*The Religion of Protestants a safe way to Salvation* Laud, William—became primate in 1633. Though a man of personal piety and considerable learning, he was a bitter persecuter of the puritans, and incurred universal odium by his attempts to force Romish rituals upon the English church. He was the first victim of the Long Parliament, being impeached by the House of Commons in 1640, though his execution took place some years later. *Is to sing.....deaf*—is to

write for an unappreciative audience *Disposed*—inclined *To be lenient to*—to take a kindly view of.

Para 7. *Genius*—his mental capabilities; the powers of his mind. *Announce*—disclose; reveal. *Impetuosity in learning*—the avidity or vehement energy which he displayed in acquiring knowledge. [He was an eager or ardent scholar] *Incidental test*—a chance circumstance which might be made the means of testing or proving *Trustworthiness*—authenticity, the reliable character or accuracy. *Reminiscences*—recollections [Milton's statements corresponding with Aubrey's on one point affords us the assurance of their accuracy in regard to others]

Para 8. *Ready*—in the sense of, furnished with the knowledge necessary for He had acquired an amount of learning sufficient enough to entitle his admission to College *Pensioner*—in the University of Cambridge, one who pays for his commons out of his own income, the same as a commoner at Oxford [*Pensioners*, who form the great body of the students, who pay for their commons, chambers &c. Cambridge, University Calendar] *High Church*—the term is applied to those members of the Anglican Church who maintain or attach especial importance to certain strict views of doctrine The points upon which they chiefly insist are the following —(1) the necessity of apostolic succession, canonical jurisdiction, and conformity to the teachings of the undivided Catholic Church in order to constitute a true and lawful branch of the church (2) the sacerdotal character of the Christian priesthood. (3) that grace is conferred in the sacrament or sacramental rites including confirmation, absolution &c. on all who receive them lawfully and without opposing a moral or spiritual obstacle. Many High-Churchmen believing that the maintainance of the catholic character and historical continuity of the Anglican church involves the continuance or revival of ancient ritual, give ritual or ceremonies a prominent place in their teaching or practice. Those who go farthest in this direction are popularly called extreme *High-churchmen* and *Ritualists*. The High church party are looked upon with suspicion as being Romanists in their views.

Page 6. *Arminianism*—the doctrines or tenets of the Arminians, a religious sect called after Arminius, a Dutch professor of the 17th century The leading tenet of the sect was universal grace or redemption The rival sect of Calvinists (from John Calvin, a reformer of Switzerland) held the theory of absolute predestination, and were, as a body more gloomy and moorse than the Arminians. The Cavalier or royalist party were Arminians, while the Round-

head or purtian party upheld the opposite creed *To whom* . . . *consigred*—to whose care he was entrusted *Proclivities*—tendencies ; leanings *Recommended himself to*—won the favour of *Advanced*—promoted *Provost*—the heads of certain colleges are designated by the title of Provost. The term implies one who superintends or presides over a body

Para 9 *To react* . . . *tutor*—to take up a position of opposition to *React*—rebel ; fly into opposition *To take a ply from him*—ply means bent, turn, direction, bias Hence to adopt a mental bias or predilection from him ; to be influenced by him into adopting certain views and opinions, 'to be bent in any direction by him' Cf. Custom is most perfect when it beginneth in young years ; late learners cannot so well take the ply (*viz*, that requisite bent of mind) *Bacon's—Custom and Education* The Czar's mind had taken a strange ply which it retained to the last.—*Macaulay*. *Narrow*—brogoted, narrow-minded, and hence intolerant of the opinions of others *The tutor of the seventeenth. chamber*—means that the tutor of the eighteenth century was, in one respect, much better than a tutor of the century before For, whereas the former left the unmanageable pupil to follow the bent of his own mind, the latter, by trying the method of coercion drove him into open rebellion *Easy-going*—fond of easy work ; rather avoiding, than creating, difficulties *The young rebel*—the refractory or intractable pupil ; the pupil not amenable or obedient to his authority *To pursue* . . . *choice*—to devote himself to the study of such authors as he liked *To drive* . . . *exercises*—to force his pupil according to the methods of educational training then in practice at the colleges, to go through a systematic training in those exercises that were necessary to his acquiring skill in those branches of study that were then taught at the University. *Scholastic highway*—the beaten path or regular methods of academical training *Wisdom*—knowledge of a kind that would fit him to live his life nobly and well by enlarging the faculties of his mind and by developing and strengthening its character. [*Knowledge per se* has several steps, as the perception of facts, the accumulation of facts, and familiarity by experience, but it does not include action, nor the power of judging what is best in ends to be pursued or in means for attaining those ends *Wisdom* chooses not only the best means but also the best ends As compared with *knowledge* it sees more deeply into the heart of things and more broadly and comprehensively sums up relations, draws conclusions, and acts upon them ; hence a man may abound in knowledge but be very deficient in wisdom ; or he may have a

practical wisdom with a comparatively small stock of knowledge. (The technical skill in the art of Greek and Latin composition and public disputation gained through a knowledge of rules and formulas was the substitute for that sound knowledge which Milton looked upon as necessary for the business of life and by means of which a man would be fitted to live a worthy and useful life.) *Frisious declamation*—a set speech in Greek or in Latin on some trivial subject for the purpose of being spoken aloud in public. *Indocile*—infractable, not amenable or obedient to authority. *Indocilisque* *Et*—infractable and perverse age was my mistress. *Kicked against*—rebelled against. *Exact*—compulsorily demanded. *Interlineation*—an interlineation is the insertion of a line between two others. The fact that this statement is inserted, as an after-thought, in the manuscript renders it open to suspicions (doubts) as to its truth. *Dubitative*—leading to doubt or suspicion. *Poked up*—spired no effort in searching out. *Disadvantage*—discredit. *Sleight*—slight.

Page 7. *That it was something of which he was not ashamed* *Et*—comp *Johnson*—"it may be conjectured from the willingness with which he has perpetuated the memory of his exile, that its cause was such as gave him no shame." *Nec duri libet... meo*—it becomes me to endure no longer the threats of a hard master, nor those other things which are intolerable to my disposition. *Rustication*—this is a mode of temporary expulsion from college; the refractory student being sent down for a time into the country. *Petulance*—temporary or capricious irritation. *Derisor*—ridicule. *Attestation*—proof, evidence. (Milton was called the lady of Christ's, both from the singular beauty of his person, the grace and refinement of his features as well as for a certain haughty delicacy in manners and in morals.) *The nickname of "the lady" Et*—"in the beginning of his undergraduateship he was unpopular among the rougher men in his own college, where he was nicknamed *The Lady* on account of his fair complexion, feminine and graceful appearance, and a certain haughty delicacy in his tastes and morals."—*Masson*. *Attestation*—evidence. *Signified*—intimated.

Para 10. *Fellowship*—a station of privilege and emolument in English colleges which entitles the holder (called a *fellow*) to a share in their revenues. In Oxford and Cambridge the fellowships were either constituted by the original founders at the colleges to which they belong or they have been since endowed. In almost all cases their holders must have taken at least the first degree of bachelor of arts, or of students in the Civil law. *Was statnably*



*eligible*—had the right to election according to the statutes or regulations of the College *Edward King*—afterwards mourned by the poet as his 'loved Lycidas' *Put in*—admitted *Royal mandate*—an order issuing from the king *Endowed posts*—appointments created by endowments, gifts or legacies. *Technical skill*—the requisite kind of dexterity needed *Prescribed exercises*—i. e., the regular branches of academical training, such as the art of Greek and Latin composition, dialectics, and the like *Pedagogic intention*—a predilection for teaching shown by the candidate.

Para 11. *Orders in the Church*—i. e., the adoption of the clerical calling *Turba* . *prava*—the low crowd of students *Bodleian library* (Oxford)—one of the most famous of its kind in the world, containing above 400,000 volumes It is so named from its founder, Sir Thomas Bodley, who lived in the reigns of Elizabeth and James I *Consorted with*—associated with, mixed on terms of intimacy with *Vulgar-minded*—the coarse and boorish *Illiterate*—ill-educated *Peopled*—filled *Was steeped* *age*—deeply immersed in the unfeeling nature characteristic of the clergy of the period : i. e., was just as bad as the other ecclesiastics of the time in his callousness and indifference to every noble aim and purpose He was filled with the spirit of apathy and indifference to every generous impulse and lofty aim, which distinguished the clergy of that period *Soulless—devoid of generous impulses and high aims.* *Support*—endure the company of, tolerate *Even Mede brother-fellows*—means that college-residence was intolerable even to Mede, who, as a clergyman, had a full share in the soullessness which belonged to the clergy of that period, much more would it have been so to a young man of delicate sensibilities and high aspirations like Milton *Could fellows*—was unable to associate with them for any length of time. [Though he was in no way superior to them yet even he grew weary of their company The implication is that one possessed of the refinement and delicacy of feeling which distinguished Milton would find such company all the more wearisome to him] *Balsham*—a small parish of England, Cambridgeshire, 8 miles S of Cambridge.

Page 9. "*The.... pale*"—the expression is borrowed from Milton's *Il Penseroso* and denotes the quiet and seclusion of a college residence, favourable to study and meditation *Cloister*—an arched way or a covered walk running round the walls of certain portions of monastic and collegiate buildings The original purpose of cloisters was to afford a place in which the monks could take exercise and recreation. *Pale*—inclosure, space inclosed. *Dispelled*

—dissipated. *A life ..retirement*—a mode of life characterised by leisure, which could be devoted to the pursuit of studies, and, by seclusion, favourable to thoughtful meditation. *Supplanted*—super-seded. *Dispensed from knowledge*—relieved of the task of acquiring knowledge. *Having ..forn.*—having only to devote his time and thought to the rules and regulations connected with college life and methods of academical training. *Engrossed by*—wholly taken up with. *Academical*—pertaining to the college. *Expand ..intellect*—develop or enlarge the powers of the mind. *Raise—ennoble.* *Dexterity... schools—skill* or ingenuity in making use of the rules and artifices (verbal formula) of the schools by means of which one disputant is able to gain success over another. The *schools*, a term applied to the learned seminaries of the middle ages. Training was given in the Aristotelian philosophy; and logical acumen and ingenuity in debate was to be acquired by the stiff and formal methods of discussion (verbal formulae) that were laid down for the observance of pupils. These schoolmen diverted their attention to the elaboration of scholastic forms of discussion. Their methods were cumbrous and inelegant but enforcing exactitude. Disputants displayed their skill in the handling of technical and prescribed rules; the discussions were, for the most part, in regard to hair-splitting, and subtle distinctions about the meanings of terms.

*Para 12. The Cambridge tone*—the prevailing spirit which characterised University life at Cambridge. *Tone*—the general or prevailing character or style as of morals, manner, or sentiment. *Flutter off*—to flutter means to move up and down or to and fro in quick irregular motions as of a bird just learning to fly. Used here figuratively to represent—the hasty flight from one branch of study to another before a proper or sufficient knowledge has been acquired of the former; hence briefly “hastily take up the study of.”

*Page 10. Unfledged*—before they have acquired the necessary educational training. *Smattering*—elementary or superficial knowledge. *To patch up*—i. e., to put together a sermon by taking bits or portions from various sources. *Alma matter*—a student of a college so calls the university of which he is a member. The words are Latin for “fostering mother”. *Reason of Church Government (Urged against Prelacy)*—a pamphlet in which Milton returned to the charge against Episcopacy, brought forward in his earlier work *Prelatical Episcopacy*. (1642) *In the time . health*—when she was much better than now. *Younger*—immature.

*Para 13. Antipathy*—aversion, dislike. *Incompatibility*—irreconcilableness; unsuitableness. *Phineas Fletcher*—cousin to

the great dramatist of that name known by his poem entitled *The Purple Island*, which is an allegorical description of man, after the manner of Spenser (1584-1650) *Decisive*—conclusive *In favour of*—in support of. *View*—opinion *Trammels*—restraints, restrictions. *Formularies*—the prescribed regulations or set rules which have to be observed by ecclesiastics in the Church of England. *What tyranny had invaded the church*—"in ecclesiastical matters, Laud, Bishop of London since 1628, and with the Archbishopric of Canterbury in prospect, was single and paramount Under his vigilant supervision there had been going on that systematic repression and even persecution of Calvinistic Theology and all forms of Puritan opinion and practice, and that equally systematic promotion and encouragement of Arminian Theology, the rights of high Prelacy, and a strict and stolid ceremonial of worship, which had already, as the Puritans thought, undone all that was essential in the English Reformation, and brought the Church of England back into the shadow of the Church of Rome"—*Masson Take orders*—become a priest *Must slave*—must be willing to give up all right to thinking for himself and must be ready to act in submissive obedience to the dictates of the Church *Withal*—in addition to the rest. [Milton has in mind the subscription to the three articles concerning the King's supremacy, the book of Common Prayer, and the thirtynine articles] *The sacred .. speaking*—the holy vocation of a preacher *Forbearing*—perjury.

Page 11. *Developed*—disclosed *Distinct*—marked, positive *Antipathy*—aversion *Establishment*—i.e., the Church of England *Conscientious objections*—scruples of conscience Reasons, which his conscience would not approve of *Clerical profession*—the vocation of an ecclesiastic *Unconscious dislike*—an aversion or dislike of which Milton himself was not aware He had a real dislike, to the vocation of a priest, though he himself was not aware of the fact *Consistent texture*—uniform structure [The faculties of his mind were so evenly balanced that they worked together in perfect harmony] His views took shape from the natural bent of his mind *Motives*—impulses to conduct; springs of action *Motives conscientiousness*—Motives influence the outward conduct of the man before they rise up to his consciousness, i.e., before he himself becomes aware of them *In a mind conscientiousness*—there was a pervasive uniformity throughout the mental constitution which made it impossible for him to be guided by motives which had not their tacit sanction from himself Milton might have been at times guided by motives were seldom at variance with the innate nature of the man.

The motives in fact had their origin from the uniform nature of the man agreeing with itself at different and remote periods.

### CRITICAL QUESTIONS WITH ANSWERS.

Q 1. What are the materials for the biography of Milton?

A. (a) A life by Edward Phillips, the poet's nephew—brief, inexact and superficial, but valuable as the work of one who lived in habits of intercourse with Milton to the last.

(b) Minutes of lives of eminent men supplied by Milton's contemporary, John Aubrey, the antiquary, for Antony Wood's *Athenæ* (a history of writers and bishops educated at Oxford from 1500-1690), and *Fasts* or annals of the University.

(c) Numerous autobiographical passages in Milton's prose writings

N B (a) and (b) give Milton's mere external life of the mind.

Q. 2. Which is the most exhaustive biography of Milton?

A *Life of Milton* by Professor David Masson.

Q 3. What was the *Smectymnitis*?

A It was an attack upon Episcopacy, published in 1641, by five Presbyterian divines, the initial letters of whose names furnished the title, e g., *Ty* stood for Thomas Young, one of the five private tutors of Milton.

Q 4 Give a short account of Milton's early life.

A. It was at the Spread Eagle that John Milton was born, 9th December, 1608. The family at the Spread Eagle had some share of liberal education. Milton had therefore the advantage of "the home" in his favour. His father was not only an amateur in music, but was also an adept composer of song's, and it may be safely surmised that Milton inherited his love of music from his father. He was sent to St Paul's School, where he received his instructions from Alexander Gill, which were supplemented by those of his private tutor, Thomas Young. It is generally believed, though erroneously, that this Thomas Young implanted in the susceptible mind of his young pupil the germs of his later Presbyterianism.

"The child is the father of the man"—so runs the adage, and this was more than literally verified in the case of Milton, who from his early years, took much delight in the composition of verses. Of his boyish exercises, only two have been preserved—these are the English paraphrases of the Davidic psalms, which were done at the age of fifteen.

The sturdy spirit of independence which was to characterise Milton's later life, was visible in his early years in the outbreaks of

juvenile petulance and indiscipline Difference arose between him and Chappell, one of his tutors, which led to his being sent away from college for some time

Q 5 Give a short account of Milton's college life at Cambridge.

A. (a) Admitted a pensioner of Christ's College, 12th February 1625, at the age of 16 After a residence of 7 years, proceeded to his M A. degree in 1632

(b) His tutor was William Chappel, then fellow of Christ's College Between him and Milton some difference arose, and Milton was sent away from the college for a time, and transferred, on his return, to another tutor.

(c) He was known as the "lady of Christ's"—a proof of his virtuous conduct His force of character and unusual attainments acquired for him the esteem of his seniors

Q 6 What was Milton's opinion of the Cambridge of that day?

A (a) Returning to Cambridge after his first summer vacation, Milton complains that "he was dragged from his studies and compelled to employ himself in some frivolous declamations" He set at naught the rules of the college which exacted exercises from students He would have wished to read choice books which could rivet his attention

(b) He does not seem to have considered the teaching given as fitted to expand the intellect and raise the character In 1645 he wrote that he never greatly admired Cambridge, and much less

Q 7 What reasons are there against supposing that Milton was offered a fellow-ship at Christ's College?

A. (a) Milton wrote in 1642, that the fellows of Christ's College, when he left, signified *that they would have been better pleased, had he stayed* This remark on the part of the fellows bears, no doubt, emphatic testimony to their courteous spirit and their affection and esteem for Milton, but it need not to be taken to hint at the offer of a fellowship

(b) There had been only two vacancies after Milton had qualified himself by taking his B A degree, but his claims were overlooked

(c) A fellow-ship implied residence in college with teaching, but the time of the college tutor, who, just about Milton's time, had finally supplanted the University professor, was engrossed by the details of scholastic superintendence &c. This would not have suited Milton. Nor would he have found the society of the other friends of that time congenial

(d) Besides, a fellowship implied orders, and though Milton had been sent to college with a view to taking orders, he had changed his mind on perceiving "what tyranny had invaded in the church."

## CHAPTER II.

**Analysis:**—Milton's life between the period of his leaving Cambridge and his visit to Italy.

**A General:**—Milton leaves Cambridge resolved upon the composition of a great poetic work. Neither Law nor Church had any attraction for him. He returns to his father's house at Horton in Buckinghamshire, a peaceful rural retreat. His life at Horton, spent in the composition of his minor poems, constitutes the first act of the drama. The second act embraces the period of his pamphleteering vehemence, and the third and last act, the time spent in the composition of his great poems are *Paradise Lost*, *Paradise Regained*, and *Lycidas*.

His five years at Horton, a period of preparation, Latin and Greek writers were read with meditation and selection. Milton read more for the cultivation and enlargement of his mind than for the set purpose of storing his mind with erudition after the manner of a Salmasius. His commonplace book discloses extracts from eighty such authors. History was read for the purpose of affording his mind a general view of the progress of humanity. He was steadily working up to his lofty ideal of what it behoved a poet to be in word, deed, and thought.

**B Poems of this period are** (1) *Comus*, (2) *L'Allegro* and *Il Penseroso*, (3) *Lycidas*.

1. *Comus* —Written in the form of a mask at the requests of Lawes, to celebrate the installation of the Earl of Bridgewater as President of Wales and the Marches and performed at Ludlow Castle, then a species of composition much in favour with the fashionable world.

**Extent of Milton's indebtedness** —(1) George Peele's *Old Wives Tale* for plot (2) The Latin extravaganza of Puteanus for character of *Comus*. The Egortons losing themselves in the wood doubtless grew out of the poem

2 *L'Allegro* and *Il Penseroso* —Companion poems, the theme, being man, in the two contrasted moods of joyous emotion and grave reflection.

**Its Characteristics** —(a) Thoroughly naturalistic, nature being

skillfully adapted to each special mood, full of the fresh charm of country life (b) Language, choice and happy

(b) *Objections* —(1) The fidelity to nature of the imagery questioned, e.g., the picture of the skylark approaching human habitations (2) Milton has not the eye nor the ear of a naturalist. Nature seen through books, though epithets chosen with scholarly felicity. Still the love of nature is there, though subordinate to man.

3 *Lycidas* —The highwater mark of English Poesy and Milton's own productions. An elegiac poem celebrating memory of King, and in the form of a pastoral, with exquisite touches of idealised rural life and an under current of passionate patriotism

Para 1. *To qualify. profession*—to prepare himself for a vocation. *Incompatible*—i.e., a vocation inconsistent with his views. *His father's branch*—the department of law to which his father belonged: i.e., The vocation of a scrivener or attorney. *Entertained a thought*—had an intention of following. *Dismissed it*—abandoned or gave up the idea. *Silence*—in the sense of 'which he did not reveal to others'; 'which he kept to himself'. *With sufficient means*—with a sum just large enough for all his wants. *A nominal one*—one which is a profession in name only, without any seeming possibility of an income being derivable from it. *To be above trade*—to be socially superior to the vocation of a tradesman, (to occupy a social standing which makes one look down with disfavour, if not with contempt, on tradesmen.) *Above*, here suggests the notion of 'superior to', 'exalted in respect of fancied dignity or importance.' *Status*—social standing. *Squires*—the squires were the last in the order of the aristocracy of England. *Avowed object*—professed intention, declared purpose. *Required justification*—needed or demanded vindication: i.e., which he thought it necessary to justify or account for. *To admonish*—to warn him. *The hours night*—explained by what immediately follows. *The day at hand*—the period of active life is about to begin for me. *At hand*—near; about to begin, about to dawn.

Page 13. *When in labour*—Christ bids us to labour while it is yet called day, (that is, while we have the opportunity for doing so) for the night cometh when no man can work. *Misgivings*—doubts or fears as to the future. He is not all anxious about the future. *His aim. bread-winning*—his object in life is superior to that which concerns itself as to the means of gaining a livelihood. *Probation*—period of probation and test; novitiate. *Armada*—is one of the prominent female characters in Tasso's "Jerusalem Delivered". She was a beautiful sorceress, with him Rinaldo fell

in love and wasted his time in voluptuous pleasures. He was conducted by Armida to a remote island, where, in her splendid palace, surrounded by delightful gardens and pleasure-grounds, he entirely forgot his vows and the great object to which he had devoted his life, *i. e.*, The career in life which he has planned out for himself will not allow of his idle dalliance with voluptuous pleasures. He does not intend, after the manner of Rinaldo, to forget his vows and the great object to which he has devoted his life, by giving himself up to the enjoyment of idle and voluptuous pleasures. Tarrying in the garden of Armida—abandonment to voluptuous pleasures. Armida is a sorceress in Tasso's *Jerusalem Delivered*, who seduced the crusaders from their enterprise and conducts them to her splendid palace, where they abandon themselves to sensual joys giving one's self up to the enjoyment idle and voluptuous pleasures. Made and set—formed and fixed The accomplishment—the achievement, the performance His greatest things—he knows himself to possess mental powers and capacities which shall enable him to accomplish the greatest things which it is possible for the intellect of man to achieve, and, while he is conscious of this, he is determined, at the same, to bend all the powers of his mind for the actual realization of his aspirations. He is conscious of the possession of great talents and he is firmly resolved in using them for the achievement of great things Made—indicates the natural structure of constitution of mind; its possession of great intellectual powers The looker-on—the outsider, who has no means of knowing Milton's high aspirations Apology—plea urged by way of justification For "being late"—for having tarried so long without the accomplishment of any great design, for having done nothing and seemingly wasted his time. More fit—better qualified for his task. Something—somewhat; to some extent Balatedness—the state or quality of being late

Para 2. Frame of mind—mental mood, mental temper Subtle thief of youth—because time imperceptibly steals away the years of one's youth. Subtle—from its imperceptibly or stealthily stealing away the years of one's youth Full career—rapid speed Late spring—the period of his youth which had already advanced so far. No bud shew'th—has given no promise of future greatness, has placed before the world no evidence of what he hopes to do here after Semblance—outward appearance Might truth—might be the occasion of a false inference My semblance...so near—my outward appearance might lead people to infer wrongly that I am younger than what I am. Judging from my external appearance, I



might not seem as old as I really am *An inward ripeness*—a maturity of mind, mental growth and development. *An inward endueth*—marks of mental growth and development are less apparent in me than they are in the case of certain men who are fortunate enough to be blessed with wisdom at an early age. *Timely-happy spirits*—early-happy men, men who are blessed with wisdom at an early age. *Endueth*—endows, blesses; literally to put on as clothes, but often used in the sense of *endow*. *It*—the growth and development of mental gifts in him. *It shall be . lot*—it shall be in close correspondence with what the Deity has appointed for him. *Yet be it less Heaven*—a clear indication of Milton's "superb egotism," and a promise of the great performance that was yet to be. "It" refers to "inward ripeness." *Even to that some lot*.—equal or conformable to that destiny which is in store for me. Whether my mental ripeness be more or less, tardier or quicker, than that of others, I promise that it shall be fully commensurate to the destiny which is in wait for me. *Even to—: e.,* in correspondence with. *Man or high*—noble or glorious. *Grace*—the divine favour and countenance. *It*—the mental capacity or talents with which Heaven endows him. *All is Taskmaster's eye*—these two lines indicate Milton's calm confidence in himself. Supply "even" after "all his." Indeed, every thing tends to fit for me for the lot to which Providence leads me, if I only regard myself as being constantly watched over by my great Taskmaster—God. Let me only never forget for a moment that God is watching my doings, and my mental powers, be they great or small, will not fail me at the proper time. [Taskmaster—one who assigns a task to another, and also superintends other people's work. "They did set over them taskmasters to afflict them with their burdens".—Exodus, i. 11.] *As e., e.*—as one who is conscious that he labours under the watchful scrutiny of Him who appointed for him his work in this life. *Aspirations*—noble aims, high ambitions. *Vast*—comprehensive in their character, of extensive scope. *Unformed*—indeterminate in character; which had not yet assumed definite shape in his mind, which still floated hazily before his mind. *With amplitude of mind*—deeds—endowed with mental capacities or power extensive in their range and suited for the achievement of high undertakings. *Academic residence*—residence at college. *Meditation*—contemplation. *Projects*—schemes. *Conceiving*—planning out in his mind. Page 14. *Distracting interests*—matters of a diverse and opposite character on which his mind is employed, producing mental energy and excitement. *Before thy bed, imaginings*—before these

vague aspirations which he had conceived (imaginings) took the concrete form of the *Paradise Lost*, the substance (body) and general outline (shape) of which was there planned out by the poor

Para 3. *Insinuates itself*—ensconces, embosoms, or enfolds itself by means of his imperceptible windings and turnings. The notion here is that of the village locating itself by means of his subtle windings and imperceptible turnings. *Though London . Charles I*—though so very near to London, yet it had all the advantages of rural tranquility, because the metropolis was then quite different from what it is now *Macadamised*—paved with small broken stones. (This was a method of metalling roads which was introduced by *Sir John, L. Macadam*; the term being derived from the name of its inventor. *Macadam* used broken stones for road metal and made the road convex instead of concave (1756-1836) *Was still a river*—was still a bright, flowing stream of water. *Kennel*—the word signifies "a little canal or channel." It is here used in the sense of a *drainage-channel*. Hence, had not been transformed into a drainage-channel attached to a paper-mill. *Closes*—small plots of land surrounded by fences or hedges. *Regal*—noble, imposing. *Windsor*—i. e., Windsor Castle. *Regal towers of Windsor*—a royal residence and the principal seat of the British sovereigns, in the town of Windsor, near London. The castle stands upon a promontory over-looking the valley of the Thames. It surpasses in beauty and antiquity all other palaces in Europe. *Bosom'd high.. trees*—taken from Milton's *L' Allegro* line 78, towering high above the trees, growing in tufts or clusters about the grounds of the castle, among which it seemed to nestle (bosomed) *Crown*—adorn. *Unbroken*—uninterrupted *Pliny*—this was Pliny the younger, nephew of the naturalist who died in the eruption of Vesuvius while making experiments too near the scene of danger. *The Epistolae* of Pliny the younger give us many curious facts *Indispensable*—necessary. *auspices*—promises *Turmoil*—worry, harassment. *Chance medley*—the crowding together of random or chance incidents, as opposed to a regular, well-planned course of life. "medly"—a hodgepodge or confused mixture, same root as *melee*. *Dissipation*—an intemperate pursuit of pleasure, generally of a kind which enervates the body and enfeebles the health *Blighen*—marred, ruined.

Para 4. *Milton's life...acts*—the history of Milton's life divides itself into three notable and distinct periods. The comparison of life to a drama is a common one *Discovers*—presents him to our view. *Expression*—outward embodiment, outcome. That is,

these poems are descriptive of his life as spent in rural retirement *In the second act &c*—referring to the controversial or 'pamphlet' period of Milton's life, when England was in a ferment of civil and religious excitement, of which he had his full share. *Lurid fires*—alludes to the fierce and vehement tone of his prose pamphlets *Act*—or period of his life *He is breathing &c*—we find him engaged in bitter party controversies against Church and State. This marks the controversial period of Milton's life. We see him, with the other members of his party, under the influence of party passion and religious hate, and indulging himself, in his controversial pamphlets, in coarse and angry abuse of his opponents, (breathing the foul and heated atmosphere), developing (generating) that fiery and passionate vehemence (lurid fires) which stand out with such conspicuous prominence (glare) in the controversial (battaillous) declamations wrought with the finish and musical elaboration of poetry (canticles) of his prose pamphlets *Breathing the foul atmosphere*—imbibing that temper of mind which displayed itself in coarse and angry abuse of his opponents *Generating*—developing *The lurid fires*—met for passionate vehemence, furious and angry tone *Glare*—stand out conspicuously *Battaillous canticles*—a canticle is a little song, the allusion here is to the pieces of poetry prose, rich in the harmonies of verse, which are found scattered in Milton's controversial pamphlets against church and state *Battaillous*—warlike, controversial The word is also to be found in Milton's verse. *Utterance*—expression, outward embodiment *Of his final period grandeur*—of the closing period of his life in which, forsaken by his friends, he stands out in all the nobility of his character, presenting an indomitable front to his adversaries and his misfortunes Thus combating alone and friendless with an adverse fate, he stands out as conspicuous and as impressive a figure as that of Prometheus in the drama of Aeschylus *Prometheus*—according to Greek mythology, was the son of Iapetus, one of the Titans and Clymene, fabled by the poets to have surpassed all mankind in knowledge and to have formed men of clay to whom he gave life by means of fire stolen from heaven Jupiter, enraged at the theft, sent Mercury to bind him to mount Caucasus, and placed a vulture to prey upon his liver. Pattison has in mind the picture presented of him in Aeschylus's drama, where he towers as an imposing figure, indomitable and sublime Neither the wrath of Jupiter nor the fires of Tartarus could bend his unconquerable spirit *Promethian grandeur*—when, Milton, poor, old, and blind, stood apart from the

gay minions of Charles II, towering in his solitary grandeur like his own Samson among the ungodly Philistines

Page 15. *Tes'tified of*—stood in defence of, witnessed in favour of *Righteousness &c.*—an adaptation of biblical language *A fallen world*—a profligate society. The reference here is to the profligacy and immorality which characterised the court of Charles II.

Para 5. *Delicious retirement*—pleasant and delightful seclusion *Communing with*—converse with; study of. *Learning, know'edge*—"knowledge" seems to be used here for information *Learning* is confined to what is derived through the medium of books; knowledge is a wider term, as of things, of men &c *Laid in*—stored together; amassed *Stock*—store; fund *Above*—superior to *Whose profession . . . learning*—whose declared object is learning *Characteristic*—an especial feature or distinguishing mark of such a one. *Knowledge is. . . end*—knowledge is the one and sole object of pursuit *Research*—learned inquiries or investigations *Is its own reward*—is an ample return from the pleasure derivable from such pursuit *Only a means to a further end*—were used by him as mere instrument for accomplishing a still further purpose *Of the man whose profession &c*—in this and the next sentence the author contrasts the learning of an ordinary scholar, with that of Milton. With an ordinary scholar, learning is its own reward, *i e*, he remains contented with the mere learning and does not wish for anything else. But with Milton the case was different, he regarded knowledge not as an end in itself, but only as a means to a higher end, *vis.*, as qualifying him for his destined avocation as a poet. *Which conduced . . . poet*—which helped to qualify him for the poet's calling [He made all these subservient to the one great end which he had in view, namely, the cultivation of poetry. Milton's conception of the functions of poetry and the duties of the poet were exceedingly lofty See page 16 of the text]

Para 6. *Vocation*—calling, professed business in life *Mood*—frame of mind. *Devotion*—self-dedication. *The shaping idea . . . life*—was the idea which moulded his life. *A bent of nature*—a mental bias or tendency which was inherent in him, predisposition which sprang from the natural cast or constitution of his mind *A bent of nature . . . reasoned will*—a metaphor from the growth of a tree. "Strata" are the successive layers forming the earth's surface Milton's poetic aspiration was no casual impulse, no act of deliberate choice, but an inborn instinct—a ruling, all-absorbing passion, entering into his inmost being, and gathering strength with

his growing years *Inward prompting*—an incitement within him ; a feeling within him which kept urging him on *Which daily one*—the influence which he felt daily growing greater with him. *Grows upon me*—becomes more pressing or-urgent with me ; becomes more irresistible *Intent*—assiduous , diligent *Portion*—lot *Propensity of Nature*—the bent of his mind *To after times*—i e , for posterity. *Let it die*—allow it to be forgotten , allow it to pass into oblivion

Para 7. *Ultimate form ... utterance*—the form of poetic expression which he shall eventually adopt, whether it be the epic, dramatic, or lyric form *Long choosing, beginning late*—a quotation from *Paradise Lost*, Bk vii *Function*—office ; vocation.

Page 16. *Verse-making*—used with a tinge of contempt. *Wits*—here used disparagingly for men of flippant genius, as the "wits of the Restoration period" *Wits*—men gifted with intellectual cleverness , men distinguished for intellectual keenness and subtlety *Ingenuity*—intellectual skill *A game of ingenuity*—a mere trial of computing syllables having nothing to do with "the vision, the faculty divine" of a true poet *Prophetic office*—the function of a prophet needing devout and earnest meditation. *Flow from him*—come readily from his pen , be a spontaneous outpouring *Will make himself*—is resolved on perfecting himself , is resolved on the cultivation of his intellectual and moral powers *Frustrated*—disappointed in his expectation *Laudable*—praiseworthy , commendable *Ought . . poem*—ought to embody in himself all that is highest and best in man's character , he should reflect in his own person all that is admirable and excellent. *Presuming*—daring ; attempting. *Unless he himself . . praiseworthy*—unless he himself has done praiseworthy deeds and comes to have a personal knowledge (experience) of what they mean.

Para 8. *Spontaneity*—natural freedom of utterance , facility or readiness at composition *Abandon*—spirit, dash , freedom from constraint or conventionality ; Lit the giving up one's self to the sway of emotional impulse, writing in a free and artless manner. *Which . . nat etc*—which are looked upon as being traits or qualities belonging to a poetic temperament. *Here*—of the kind in Milton's case *All is*—every trait of character visible in him takes the form of. *Moral purpose*—determination based upon a sense of duty. *Precision*—the passion for a strict adherence to truth ; a love for exactitude in regard to thought and expression, opposed to what is slovenly careless, shuffling. Hence what is methodical and systematic. *Self dedication*—the sincere and earnest devotion of his life

to one definite end *Of the spontaneity self-dedication*—the common saying is that there is something wayward, and irregular, and impulsive, in a genuine poetic temperament. The early lives of Shakespeare, Byron, Shelly, etc all serve to confirm this view. But Milton is an exception to this rule, even if it be assumed to be correct. His poetic aspiration manifested itself in the shape of a deep moral resolve, of accurate weighing of himself, and of solemn self-dedication. *The necessity for completeness*—for the development of his parts. *But because poet*—but because he has one definite end in view. He makes knowledge a means to an end and not with him the main thing. *Of good just*—of those attributes *The perfect shape*—the highest ideal. *He will cherish . bady*—he will try to foster all virtuous principles in him, keeping himself morally upright and straight. *Woman whom St Paul terms the glory of man*—I Corinthians, xi 7. *Man the image and glory of God*—Gen i 27 and I Corinthians, xi 7. The passage means, that man being the nobler of the two sexes, immortality in him is much more blameable than in woman, the weaker sex. *Though commonly thought*—the great body of men hold lightly the absence of purity on the part of men. *Deflowering*—dishonourable, despoiling of beauty and grace, debasing. *Constituent*—element. The element that goes to make up or constitute the poetical nature. Knowledge, virtue, and religion. *Devout*—humble and earnest.

—Page 17. *The hallowed .alter*—the holy aspirations which come from the Deity. *To touch purify*—to consecrate. *Industrious*—diligent; assiduous. *Select*—not haphazard and irregular or desultory.

Para 9. *Of conscious moral architecture*—when he diverted his mind to the training and development of his moral faculties; laying the foundation of his moral character, and keeping his mind steadily fixed on the task of building up a sound moral character. *Enacted*—sketched out for. *His ideal state*—in the third book of his Republic. Plato's ideal state was grounded upon moral considerations. He believed that there might exist in the world a community of men, whose passions could be governed with moderation, and who, from knowing the miseries and evils which arise from ill conduct, might aspire to excellence, and attain that perfection which can be derived from the exercise of the rational and moral powers. Plato writes thus —“Our poets, painters, architects, and artisans, must be prohibited from embodying in their works any ungraceful or unseemly type. None will be tolerated as artists, except such as can detect and embody *the type of the beautiful*.”

Our youth will thus contract exclusive familiarity, both through the eye and through the ear, with beauty in its various manifestations ; so that their minds will be brought into harmonious preparation for the subsequent influence of beautiful discourse"—*Grote's Plato* iii. 52 *Practice*—to put Plato's ideas into execution ; shape his life according to the Platonic ideas *Isaac Casaubon*—a celebrated scholar and divine of the 17th Century He was a Swiss by birth and regarded as one of the greatest scholars of the age James I, of England settled on him a considerable pension. The scholar's dead learning—the dry, bald and uninteresting facts gleaned from some books by diligent and industrious reading. *Transmuted*—transformed ; underwent a change *Into living imagery*—into a series of pictures, full of life and power *The secret imagery*—the mysterious way in which the dead, inert mass of information, obtained at second hand from books, suggested new forms and ideas of beauty in Milton's mind. *Diodati, Charles*—Milton's bosom friend, a physician who commenced practice in London, and whose early death the poet bewailed in his Latin elegy *Epitaphium Damonis* *Pluming my wings*—cleared of metaphor, preparing myself (by study and meditation), to *plume* is to adjust the feathers before flight

Page 18. *And Wisdom's self &c*—this is taken from the speech of the Elder Brother in *Comus*, where he explains to his younger brother the advantages of solitude *Wisdom's self*—wisdom, of her own will and accord. "*wisdom*" is personified, and stands for wise men *Seeks to*—repairs or goes to ; "*to*" would be superfluous in modern English, but the construction given here was common in old English *Her nurse contemplation*—so in Sidney's *Arcadia*, solitude is the nurse of contemplation *In the various bustle of of resort*—in crowded and bustling cities *All to*—to here is mistakenly written with *all* (meaning wholly, entirely) as if it belonged to it, and, the two conjoined, namely *all-to*, meant altogether The prefix *to* rightly belonged to the verb and signified in twain, asunder, apart, in pieces ; and also had an intensive force It ought properly to be written without a hyphen, as *to break*, (to break asunder) In the present instance the phrase rightly printed should be *all to-ruffled* where *to* might be given an intensive force, altogether (all) and exceedingly disordered (to-ruffled), or it might be taken to indicate apart and signifying 'the feathers so disarranged as to be parted from their proper position' The expression rightly written should be *to-ruffled*. *To* as a prefix to the verb indicates apart, asunder ; has an intensive force as well

*And . impaired*—solitude helps to restore the mental faculties that have become bewildered and distracted (all to-ruffled) and sometimes injured amid the noise and commotion of a busy world. It is favourable to meditation which fosters the growth of wisdom ; is hence sought after by the wise who wish for quiet, in order that their minds, distracted and harassed by the cares of the world, may recover their wonted tone and vigour

**Para 10.** *Versions*—rendering ; interpretations. *Turning over*—reading through in a general way *Professional philologist*—one whose special study is languages. *Not . scholar*—to a philologist (more usual form *philologist*) the study of any particular language is an end in itself, to a poet and general scholar it is only as a means to an end. The philologist studies a language with regard to the history of its growth and development and its relation to other tongues ; the scholar with a view to enriching his mind with noble though beautiful images, the grace and ornament of style, afforded in the literature of the several languages. *And . purpose*—and always keeping in view the secret object of his ambition *vis*, his resolve of writing a great poem. *Casaubon or Salmasius*—are two linguists or grammarians. *Read with selection*—exercised judgment in his reading, choosing and setting aside such portions as he felt might be useful to him. *Meditated*—pondered over. *Equal or superior*—to that of the writer. *Uncertain*—with no definite or positive views. *Unsettled*—undecided in his opinions. *Versed in*—skilled in the knowledge of. *Shallow in himself*—superficial in judgment and knowledge. *Traced*—discovered. *Aratus*—of Soli, wrote two astronomical poems in imitation of Hesiod, flourished about B C 270. *Lycophron*—a grammarian and poet who lived at Alexandria (B C '285-247). *Euripides*—one of the great tragic poets of Athens, flourished in the 5th century B C. He was Milton's favourite poet. *Pindar*—the greatest lyric poet of Greece. Born at Thebes about B C 522. *Memoranda*—notes. *Evince*—show. *Discerning reading*—reading in which the judgment is brought into play. *Joshua Barnes*—D D. wrote a poem on the story of Esther, also the editor of several Greek poets, Homer, Anacreon, Euripides &c (1654-1712). *Appropriating*—representing as his own. *Emendations*—the suggestion of new readings or interpretations of the text, corrections. *Familiarity*—close acquaintance ; intimate knowledge of

**Page 19.** *Infusion*—pouring in, hence tincture of admixture. *Flavour*—smell. Stript of metaphor, breathing of the spirit of



classical authors, the pervading of classical authors; the pervading of classical imagery and thoughts *Converse*—lose acquaintance of familiarity *Direct adaptation*—open borrowing and fitting of particular passages *The everpresent, adaptation*—the subtle spirit which pervades the entire body of a poem, better indicates the author's intimate acquaintance with the original than number of direct citations or quotations *Hartly Coleridge*—son of Samuel Taylor Coleridge (1796-1846) He inherited, in a very large degree, his father's literary talents. He fell a victim to habits of intemperance. His poems show him to have possessed, in no mean degree, the poetic ability. Amalgamated—blended The word is derived from amalgam which is a compound of mercury or quicksilver with another metal Hence, figuratively used to indicate a mixture or compound of different things. Consubstantial—one in substance, spirit, or character Native thought—his own thought, the thoughts which are the products of his own mind. Milton's.. thought—Milton's classical allusions do not stand off from the main body of his poems, but are assimilated to them and become parts of one homogenous whole

Para 11. A commonplace book—a common place book is a book for jotting down memoranda of choice passages, selected in the course of one's readings *Archives*—the place where public records are kept *Disinterred*—brought to light, discovered. *Thoughts*—i.e., the thoughts of other authors which may have impressed Milton by reason of their appositeness or beauty *Verbal expression*—the selection of well-turned phrases, the selection of expressed in apt and pointed language. *Trace*—signs, evidence *To store up*—to gather together (for future use). *Wealth of classical allusion*—its plentiful and abundant stock of references drawn from classical authors *Wealth*—abundant store, plentiful stock, rich fund *Is surcharged*—overflows, is filled to repletion Worked into—interwoven or amalgamated. Texture—the general frame work or body (of which it is made to form a homogenous whole) Extraneous—foreign, from without. *Cited*—brought forward; quoted Worked..witnesses—interwoven or amalgamated with the general body of his argument of which it is made to form a uniform part of consistent whole Rather than being brought forward (cited) as another whose independent evidence furnishes a support from without (extraneous) to his own opinions

Para 12. *To get at a conspectus*—to get a comprehensive view of, to obtain a bird's eye view of Lit. a viewing together

Page 20. *The general current...affairs*—the general drift or

tendency of historical facts and incidents, the general course of historical events *Minutely*—in detail *Continuously*—i.e., without break or interruption *Fall of Constantinople*—viz., its captures by the Turks in 1453, which put an end to the Eastern Roman empire, and substituted the Ottoman rule The fall of Constantinople ends the era known as the Middle Ages. *Long involved. ages*—had been studying, with due attention, that obscure period of Italian history relation to the middle ages. *Rudolph*—the founder of the Reigning House of Austria He became emperor of Germany in 1273 *Signosius's Historia Regni Italici*—Signosius's History of the kingdom of Italy *Rabbinical*—the works of the Jewish Rabbis or doctors written in a later form of Hebrew. *Robbins*—were the Jewish doctors law, who collected and preserved the old traditions.

Paras 13-15 *Intensity*—the energy; passionate earnestness *Desultorily*—in a fitful and irregular manner *Goal*—the end *I propose to myself*—which I had determined on beforehand *Breaks*—interruptions; periods of intermission *Not of production*—a period in which he wrote or produced no works

Page 21 *Overshadowed*—helped to obscure, thrown into the background; eclipsed. Milton's fame as the author of *L'Allegro*, *Il Penseroso* and *Lycidas* was, in a measure, obscured by the greater fame which he won as the author of *Paradise Lost* Yet had *Paradise Lost.. him*—the three above named poems, together with *Comus*, would have distinguished Milton from all other poets and entitled him to a place above all other English poets. These poems are a character so unique as to claim for him a distinct rank from all other poets. *Is incumbent on*—is the duty of, develops on.

Para 16. *Henry Lawes*—a celebrated English musician, whose name survives through his connection with Milton. He set *Comus* to music and played the part of the attendant spirit in the poem (1600-1660) *Composer*—musical composer. *Ludlow castle*—in Shropshire, the seat of the Lord President of Wales *Mask*—(also spelt *masque* in imitation of the Italian) a kind of dramatic representation, so named because many of the characters have to appear disguised in *masks* It is of Italian origin, being imprinted about the middle of the 15th century *Inaugurated*—set on foot; introduced *Pageantry*—spectacular display *Predominated*—were the chief elements

Para 17. *Renaissance*—the revival of anything which has long been in decay or desuetude. The term is applied to denote the

movement of transition in Europe from the medieval to the modern world, and especially the time, spirit, and activity of the revival of classical arts and letters. The renaissance was aided every where by the spirit of discovery and exploration of the fifteenth century—the age which saw the invention of printing, the discovery of America, and the rounding of Africa. The human mind seemed to gather new energies at the sight of the vast field which opened before it. It attacked every province of knowledge, and in a few years it transformed all experimental science. The science of philology, the science of politics, the critical investigation of religious truth, all took their origin from this Renaissance—this new Birth of the world. A cross between...drama—a combination of the English mystery—play or mummer and the Greek drama. That is, it was a species of dramatic representation which partook of the characteristics or features both of the English mystery—play and the Greek drama. The word cross denotes a mixing of breeds in the production of animals, hence an intermixture, a combination partaking of the characteristics of two things. Vernacular—indigenous or native; that is, English. Mumery or mystery play—a mummer was a performance in which the players went about wearing masks, a mummer being a masker or buffoon. The subject of the play was generally St George and the Dragon, with sundry whimsical adjuncts. Mystery play—a form of dramatic representation, the characters and the events of which were drawn from sacred history. It was a species of dramatic representation, much in vogue in the middle ages. Properly speaking mysteries deal with gospel events only, their object being primarily to set forth, by an illustration of the prophetic history of the Old Testament, and more particularly of the fulfilling history of the New, the central mystery of the Redemption of the world as accomplished by the Nativity, the Passion, and the resurrection—A W Ward Eng Drama. The Greek drama—was distinguished for the moral purpose which ran through it, while, unlike the mystery, it dealt with subjects drawn from the ordinary world of human life. It was secular and not religious in character. The mask was like the Greek drama in drawing its theme from the secular world with a moral purpose running through it, and bore a resemblance to the English mummer plays in as much as the characters appeared as wearing masks and because of the mythical or allegorical nature of the characters in it. In its drama—during the pontificate of Leo X—the ancient decorative art was revived by Raphael who introduced several improvements in it. This revival is generally known as the

*Renaissance.* The *English renaissance* is commonly believed to date from the reign of Elizabeth *Constrained—forced, compelled.*

Page 22. *To apply...representation—to* bring their skill and ingenuity into operation in devising this species of dramatic representations (masks) in which dress, music and scenic effects (decorative representation) played a prominent part in order to please the audience of that period who had a liking for such performances. *Inigo Jones*—a famous English architect (1572-1652), who designed the palace of Whitehall, and had the management of the courtly interludes and masks. *Stoop*—lower his dignity *To construct...machinery—to* invent the necessary appliances needed for the exhibition of the performance.

Para 18. *Grotesque pageant*—showy, spectacular representations of a quaint and fanciful kind *By a process of evolution—by* a gradual advance in refinement and taste. *Opera*—a form of dramatic representation in which music is the principle and essential factor. The historical beginning of the opera was doubtless in the musical declamation of the Greeks, especially in connection with their dramatic representations. The idea of a musical drama was perpetuated in the middle ages under the humble guise of mysteries or miracle—plays, in which singing was an accessory. The modern development began in Italy near the close of the sixteenth century—It began to be diligently cultivated in France and Germany about 1650, and in England, somewhat latter. *Is at the point of death*—is near extinction ; is about going out of fashion *It, revival*—there is a vigorous attempt made to restore it to favour again, though its restoration to popular favour lasts but for a short time *Had blazed out* *Histrionastix*—had found vent in fierce and passionate language in the pages of Prynne's *Histrionastix* *Prynne's Histrionastix*—Prynne was a puritan lawyer of the time *His Histrionastix or Scourage for Stage-Players* (1632) was a libellous pamphlet against the courtly masks and theatrical performances For this the author was tried by the court of Star-Chamber, and sentenced to stand in the pillory, to have his ears cut off, to pay a fine of £3000, to be degraded from the bar, and to be imprisoned for life *Cavalier portion of society*—the word cavalier signified a knight or gentleman and was used in contradistinction to the Round-heads The cavaliers were the adherents of Charles I as the Roundheads were of Parliament. *Threw itself into*—entered heartily into, evinced a keen and energetic delight in. *Unreal*—factitious, not genuine *Stimulated*—kept alive. *Wane*—decay ; decline. *Genuine taste*

—real or positive liking for such performances. *What equal to—* the picturesque scenes or incidents referred to in the poem which the audience had not the power to imagine for themselves. *Extravagant outlay*—excessive expenditure. *The Inns of Court*—non-corporate legal societies in London, which have the exclusive privilege of calling candidates to the bar, and maintain instruction and examinations for that purpose. *Whitehall*—the royal palace in London. *The Inns of Court and Whitehall stand for legal and aristocratic classes*. *Tied with each other*—tried to surpass each other. *Shirley*—a dramatic writer (1594-1696); author of numerous plays. His masque, the Triumph of peace was brought out in 1633. *Carew*—(B 1589—D 1639). His masque, the Cœlum Britannicum, was performed also in 1633.

Para 19. *Caprice*—whim. *Slight*—simple; not intricate or complex. *George Peele*—(1552-1598), the author of a number of dramas, the *Old Wives Tales* being published in 1595. As in the *Comus*, so in this drama, two brothers go in quest of a lost sister. The sister is held imprisoned by an enchanter who had learnt his art from his mother Meroe, just as *Comus* has from his mother Circe. *The personage*—the personal traits or characteristics which distinguish *Comus*, that is, in other words, the character of *Comus*. *Extravaganza*—a musical drama designed to produce effect by its wild irregularities. *Dutch Professor*—namely *Erycius Puteanus*. This Latin extravaganza was called *Comus* and was first published in 1608. Among the subsequent editions there was one brought out at Oxford in 1634, the very year of Milton's masque.

Page 23. *Grew out of poem*—the poem was not based on this incident but on the contrary, the incident itself may have been suggested by the poem. *Worked poetry*—invented a body of beautiful poetry out of the incident. *Immense step*—vast improvement, great advance. *Turn over*—look through. *Jacobean period*—that were performed in the reign of James I.

Para 20. *Importuned*—pressed, repeatedly and persistently asked. *Surreptitiously*—stealthily, in a hidden manner. *Eheu!* etc.—alas! what for my wretched self have I desired, thus on my flowers, infatuated that I am, to let the rude wind blow. *Virgil's*—the extract being taken from Virgil's second Eclogue. *Second intention*—in logic, a general conception obtained by reflection and abstraction applied to first intentions as objects, a first intention being a general conception obtained by abstraction from the ideas or images of sensible objects. Thus the concepts man, animal, thing, are first intentions, but if we reflect that man is a

species of animal, and animal a species of organism, we see there is no reason why this process should not be continued until we have a concept embracing every other object or being (ens), and this concept, not obtained by direct abstraction from the species offered by the imagination, but thinking about words or concepts, is a second intention. In this second intention—implies in a sense different from the original from which the lines have been borrowed, being the result of the exercise of the faculty of thought on Milton's part. Exquisite—exceedingly happy in its aptness or suitability; none but Milton could have had the ingenuity to thus happily use this quotation. Early stage—he was just beginning to learn the Italian language. The reason for the conclusion follows immediately L'Allegro denotes the happy man; Il Penseroso, the pensive, contemplative man.

Para 21. Carking—burdening with anxiety or vexation L'Allegro, Il Penseroso—(the Merry Man, and the pensive or thoughtful Man) sister poems, the former describing the favourite studies and recreations of a merry man, and the latter, those of a serious, contemplative man. Ode on the Nativity—a hymn on the nativity or birth of Christ, pub 1629, and pronounced by Hallam as perhaps the finest in the language. Foretaste—prognostication; its announcement beforehand. Grandeur—the sublimity of Milton's imagination. Abounds in—is full of. Frigid conceits—cold vapid fanciful notions, turns of thought and expression lacking in spirit and animation. Is frosty—stiff and formal, devoid of warmth and brightness. Breathe—are redolent of. Idyll—properly, a short pastoral poem, written in an elevated and highly finished style. Breathe .. summer—are full of the characteristic features which distinguish these seasons. Thoroughly naturalistic—they are exceedingly faithful in their description of natural sights and sounds, they are true to the spirit of nature. A lettered student—a young student of cultivated tastes. Blended—harmonised; brought into happy union, unapproachable in its perfection. Ineffable—faultless, incapable of being expressed in words. Has saluted scenes—which we in our youth have also realized for ourselves, the gladness and beauty of which we ourselves have experienced when we were young. Perceptions—the delicate capacities in us enabling us to perceive the beauties of nature. Blunted—deadened; had lost their keenness of perception. Diluted by—had been enfeebled or enervated, lit thinned, hence diminished in strength and vigour. Social distractions—the gay functions of social life that tend to wrap the fine perceptive faculties of the soul.

The gaieties of social life as seen in great cities, such as balls, theatres, late banquets etc., which rob the mind of the relish for the simple pleasures of country life.

Para 22. *Fidelity*—truthfulness *Impugned*—called in question found fault with *Impugned*—called in question *Then to come &c*—*L'Allegro*, 45-6 He wishes to her the lark begin its flight, and then to hear it come to his window and give him "good morning"—*Hales* This is the generally received interpretation of the passage "Other interpretations have been suggested by those reluctant to allow the ignorance of a lark's habits—the untruthfulness to nature—shown by Milton, if the above construction be adopted \* \* And it has been maintained that it is the poet who is to say *good morrow*" *Inspite of sorrow*—"out of a spirit of spite towards sorrow, and so to spite sorrow" *Hales* In other words, to put sorrow out of countenance; to dispel or put sorrow to flight. *Construe*—interpret, explain *To convict Milton*—to prove Milton to be guilt of the error. *Close*—accurate

Page 25. *The eglantine . twisted*—in *L'Allegro* "Perhaps by the epithet *twisted* Milton means to express some special species of sweet-brier, else he is inaccurate here too"—*Hales*. *Eglantine*—has some times been erroneously taken for the honeysuckle, and it seems more that probable that Milton so understood it, by his calling it 'twisted' If not, he must have meant the wild rose." *Nares* *Cowslip*—the popular wild flower found in British pastures and hedge-banks It has umbels of small, *bluff-yellow* scented flowers on short pedicels *Wan*—colourless, pale; sickly of hue. It may have appeared to Milton of the colour approaching the light tint of amber due perhaps to the visionary defect incipient in him *The violent as glowing*—again we have the authority of Shakespeare arrayed against Milton, who speaks of the violent as *dim*. The poet may have meant to suggest the bright freshness of its colouring as washed in the *morning dew* *Glowing*—having a deep rich colour. *Reed*—any tall broad-leaved grass growing on the margin of streams or in other wet places The common reed is a stately grass from 5 to 12 feet high, found nearly in all parts of the world It is planted for ornament The breezes wafted from it might be spoken of as being soft or balmy. *Balmy*—might be taken in the sense of, as being soft, soothing, refreshing *Hearse*—here has the force of 'tomb,' more strictly, the canopy, usually of open work or trellis, set over a permanent tomb Cf

Underneath this sable hearse

Lies the subject of all verse.—*Ben. Johnson*.

It is now used to indicate the carriage for conveying a dead person to the grave *Laureate*—may allude, to *Lycidas* being a poet or rather to his being lamented by poets. *Lycidas* represents Milton's friend King, who was drowned crossing over to Ireland. The objection raised to the flowers that are to be scattered over the tomb of *Lycidas* is due to the fact that some of these come into bloom at seasons different from others. *Rathe*—early; occurs in *Lycidas*, l. 14a. *Arcades*—part of a Masque, by Milton, performed before the Countess Dowager of Derby, at Harefield, near Horton, in 1632

"Pale primroses,  
That die unmarried, ere they can behold  
Bright Phœbus in strength" *Winter's Tale*, IV 4

*Star proof*—i.e., impervious to the light of the stars, shutting out the stars from view by reason of its foliage. *Singe*—scorch. *Showers*—scatters. *Grove*—a trench or hollow. *Set down to*—ascribed to. *Conventional language*—the style of poetic expression then in fashion with the poets. *Conventional*—that which is sanctioned by usage. *Vice*—the grave defect, serious evil. *Enforced*—enjoined. *To real defect*—knowledge—to a real ignorance as to the objects of the natural world.

Para 23. *Score*—ground; of a like character. *Monumental*—occurs in l. 135. *Penseroso* *Meets his match*—used ironically, meets his equal in dullness. *Tremble*—hesitate. *So acute*—sharp, penetrating (ironical). *Ingenious*—acute. *Historic*—in the sense of—with legends attaching to it, coming down through successive generations. *Up..fern*—with the fern plant climbing thickly, midway, up to it. *Obelisk*—as obelisk is a pointed pillar, set up to record the honours or triumphs of kings, as the obelisks of Egypt. *Memorial*—raised for the purpose of commemorating some event. Note that Pattison here explains the appropriateness of the epithet monumental as applied by Milton to the oak.

Para 24. *Humours*—whims, eccentricities. *Naturalist*—a close observer or student of nature. *Has neither the eye*. *naturalist*—has not the faculty of close and minute observation or the keen, sensitive power of distinguishing sounds which belong to one who makes nature his study. *Natures things and ways*—the objects and processes of nature. *Which leads to then*—Cf. Stopford Brooke's remarks on Wordsworth—"who loved nature with a personal love, even the love with which a man loves a woman. He could brood on her character, her ways her life, as he did on those of his wife or sister." *Sense*—knowledge. *Outdoor nature*—nature



as seen in wood and field and grove Emperical—derived from experience, here in contradistinction to scientific which means drawn from books, the recored results of the men's observations He had ..charm—Milton had not that knowledge of nature which is derived from experience without regard to scientific accuracy which makes the Angeler of Isaac Walton charming Milton is not books—Milton derived his knowledge of nature from the study of books and not from personal observation of natural objects His life spent . him—his time is devoted to reading and when he goes out of doors, it is with a mind filled with thoughts and fancies in regard to nature, gleaned for books He does lool books—Milton's observation of nature is modified by his knowledge of books He saw nature with his own eyes, but he expressed his impressions in the forms of speech of his great classical matters (L'Allegro and Il Penseroso, Stopford Brooke says, "it (the natural description) is neither the description which imposes one's own feeling on nature, nor the moralising description of Gray, nor does it even resemble that description which in Shelly and Wordsworth was built on the thought that nature was alive and man's companion It is the pure description of things seen, seen not necessarily through the poet's own mood but always in direct relation to man and to the 'special' mood of man's mind which Milton has chosen as the groundwork for each poem ] Natural impressions, without—he is susceptible of the beauties of nature His mind is open to the influences of nature But always clothed them—but in setting down his impressions in words, he makes use of those beautiful phrases and epithets which have been resorted to by the poets of all ages Culled—gathered together, gleaned Gradus Parnassum—a step to Parnassus. The phrase is applied to Latin verses as aids to the art of writing Greek and Latin verses The composition of Greek and Latin verses is still practiced at the Universities as a means of educational training. Parnassus was a mountain near Delphi in Greece It has two summits, one of which was consecrated to Apollo and the muses. Hence it came to denote poetry Gradus ad Parnassum accordingly means a book on the art of verse composition His epithets Parnassum—he does not select his epithets slavishly from the classical poets without any thought as to their significance or appropriateness, using them simply because they have been so used by the classical writers as is done by the poets of the school of Dryden and Pope They are expressive of some reality—they stand for some aspect of nature or some phase of feeling. They are not sonorous adjectives,

that have no proper application in connection with the substantive *But ..soul*—they represent something which the poet himself has felt ; they produce the impressions which natural objects have made on his own mind *Not of any quality ..themselves*—they are not descriptive of any quality in the objects themselves which the poet has discovered by a careful and searching scrutiny *This emotion*—the emotion excited within him by natural sights and sounds *Art*—his genius or skill as a poet. *Stamps*—fixes its character ; marks or designates. *Added*—additional pleasure *Classical reminiscence*—of reviving in the mind the real nature of some well-known passage or line in classical poetry. *The wand'ring moon*—in II. Penseroso l. 67 *Original significance*—the force or meaning of the epithet as first used *Comes home to the reader*—appeals to the reader's imagination *Enhanced*—heightened ; additional *Errantem lunam*—wandering moon *Second hand effect*—diminished beauty or force *The second hand ..copy*—appeals with less beauty or force to the imagination That is, though borrowed from Virgil, it is still used appositely in reference to the moon as a poet saw it and the thought it awakened in his mind *If Milton it*—if he makes use of descriptive touches borrowed from books, these descriptive touches do really represent what Milton saw and the emotions they awakened in him

Page 27. *To behold the wand'ring moon &c*—II *Penseroso*, 67 &c. *Riding near her highest noon*—on the point of culminating *highest noon* being the highest point of her nightly course The expression *riding* occurs elsewhere (*Paradise Lost* ii. v 905-6) —

Herperus, that led'

The starry host, rode brightest

*Allegation*—charge *Phenomenon*—spectacle ; sight. *Intense*—keen *Projected*—threw. *Throb*—beat, pulsation, hence, excitement. *He projected him*—he invested the object he was describing with the emotions which it awakened in the depths of his own soul ; he cast, as it were, the pulsations which it kindled within him on to the object he was describing. His description of objects was in harmony with the feelings which they incited in his own breast ; as he felt in regard to them so he described them If he used the language of other poets it was because their language best represented the feelings and emotions excited in his mind by the objects which he described *Recollected love*—love arising from his reminiscence of his studies of classical and other poets. The natural objects which he saw recalling to his mind emotions similar to what he experienced in his studies of the poets, the recollection of this.

fact awakened in him pleasurable sensations and he spoke of them in the language of the poets with whose writing he was familiar

Para 25. *Attitude*—i. e. his way of looking at nature, the aspect of his mind in regard to nature A scientific naturalist—one who makes the objects of the natural world, the subject of a regular and methodical observation; one who studies the objects of the natural world, according to certain fixed and regular principles of observation *Close*—minute; exercising great scrutiny *Who feels . dissect it*—who keenly realizes the general impression which a scene in nature produces on his mind to be able to analyse (dissect), the component elements of which it is made and which had helped in uniting to produce the impression *It is not books*—to find how far his observations of nature correspond with what he finds recorded of her in books. *He is learning.. books*—he is not storing his mind with a multitude of facts learnt from books, but he makes use of the knowledge gained from books as a means to this higher end viz that of self-culture *Nutriments for the soul*—materials for the cultivation of his mind *He is making himself*—he is devoting himself to the highest development of the faculties in him *The highest object*—the first or supreme object in the world Not its vulgar sense—in the common or general acceptance of the term as understood by the generality of men, namely that nature is formed to minister to the needs of man *As an extant . emotion*—as a means or an agent for awakening in him pleasurable and noble emotions *To register*—to record *To empty . soul*—to reproduce the emotions which nature awakened in a mind susceptible of (or keenly alive to) its most subtle and delicate influences *The external forms . poet*—what he sees is described for us, not as they might actually appear, but according to the impressions which they have produced on the poet's heart and mind They thus are represented in a way very different to what they are They are depicted for us not as they are but as the poet's imagination sees them. *Frigid*—cold, spiritless *But by communicating . breast*—the thought is similar to, watched the phenomenon with a feeling so intense etc. which closes the first para of the page *Intense agitation*—the keen excitement *The nocturnal spectacle*—the appearance of the moon as the poet watched it at night *Rouse*—kindles; awakens

Para 26. *These two idylls*—namely L' Allegro and Il Penseroso.

Page 28 *Chiltern. Hills*—a ridge of chalky hills, traversing the country of Bucks and extending to Oxfordshire Their principal summit is about 900 feet above the level of the sea *Are not high enough...breast*—the reference is to 'the lines in L'Allegro.'

"Mountains on whose barren breast  
The labouring clouds do often rest"

Pollard willows—a tree the top or poll of which is cut off and thus caused to form a dense head of spreading branches. Censor—critic (used with a touch of sarcasm) Studious—favourable to meditation. Pale—enclosure This thing—i.e. questions so silly or absurd Superfluous—unnecessary, the implication being that it is necessary Truth of fact—denotes an exact correspondence or agreement between the things themselves and the statement or description made in regard to them; while 'poetical truth' denotes a correspondence between the description of things with the conception of the poem viewed in its entirety. In other words, the account given of things harmonises (agrees) with the general picture conceived by the poet's imagination. The statements or description of objects are not incongruous with the other parts the poem either in thought, feeling or emotion. If indeed the phrase, self-contradictory—contain within it words of a mutually contradictory or opposite character. He means to say that the phrase might, on the one hand, be taken to denote truth of fact and on the other, poetical truth, and since these are two different sets of ideas, it would thus involve a self-contradiction. Milton is not a descriptive poet if we understand the expression to mean a poet who gives us a faithful and exact account of the facts of nature as they are, when closely seen by the bodily eye. In this sense he might not be faithful in his description of nature, though at the same time his description might be in keeping with his conception of the poem.

Para 27. His theme—the main object of his verse Of joyous emotion—as in *L'Allegro* Grave reflection—as in *Il Penseroso* He traces a likeness or resemblance in nature to illustrate the thoughts awakened in his mind. The shifting scenery—the varying of natural objects in either of the two poems. The cheerful man walks amidst objects which foster cheerfulness, while the thoughtful man is surrounded by objects which induce sober meditation. Adapted to—is adapted to, dependent on The very mood—that is, the two different states of mind represented in the two poems. Thomson, James—the well-known author of *The Seasons* (1700-1748), usually held to be the greatest descriptive poet of England. His great descriptive poem appeared between 1726 and 1730, the first being *Winter* (1726), and the last *Autumn* (1730). Sets himself—applies himself to the task; devotes himself. To render phenomena—to represent or exhibit natural scenes. Vivid presentation—a

powerful and effective description *Gorgeous*—rich, sonorous. *Of the year*—of the various aspects of nature as she changes with each of the four seasons of the year *Registered the phenomena*—given us an exact and detailed account of natural objects of scenery as seen in the regular course of the twenty four hours *At the standpoint*—in the position or place of observation *Before... deploy*—before whom they pass under review, before whom they lie spread out to view or unfold or display themselves The term is borrowed from military language, where it denotes the expansion or opening out of troops previously compacted into a column so as to present a more extended front, hence, to open out to unfold, to display He makes us picture the phenomena as they would appear to the individual who views them in a certain mood of mind. We see phenomena just as such a one would see it when regarding them in a certain frame of mind *Joyous*—as in *L'Allegro*. *Melancholy*—as in *Il Penseroso* *Is not a bare spectator*—then—one who simply observes the facts of nature *Conformed intelligence*—possessed of the mental qualities of susceptibility to natural influences and the power of intellectually appreciating them, or possessed of feelings that are keenly alive to impressions from without and an active thoughtful mind able to understand and appreciate them *Description melts into emotion*—the description of phenomena imperceptibly passes into a presentation of the emotions which they kindle (give rise to). *Melts into*—insensibly passes into, merges itself imperceptibly *Contemplation, imagery—and a reflection on the phenomena, the thoughts which they awaken* This is set forth in the form of a series of images or touches of picturesque description *Imagery*—descriptive representation, figurative illustration *Description melts into imagery &c.*—we do not want to note the accuracy of the picture but allow our minds to fall under the spell of the emotions which the picture as a whole kindles in us, while the thoughts suggested by natural scenery, its views, sights and sounds take the form of a series of picturesque presentations

Page 29. *Clarm*—the pleasurable and delightful emotions which the view of country life excites in a beholder *Tended to us*—presented to us, brought before our imaginations. *Landscape*—an exact outline of the natural scenery. *Subordinate to*—made to be dependent on *The human centre*—the man before whom they deploy

Para 28. *A glad some spontaneity*—a bright and joyous freedom of expression. They seem, as it were, to flow joyously from

his pen. *Delicate*—airy; tenderly graceful *Play about*—which move lightly, with a briskness and vivacity *Austere imaginings*—stern and grave conceptions *The freedom and folio*—the spontaneity or sportiveness *Grace*—charm of metrical flow *Improvisation*—the state of quality of being written extempore; hence naturalness *Examples*—in the sense of poetic instances. *Age under a strict economy*—are used very sparingly, the thoughts are expressed in pithy and condensed language The thoughts are few and weighty and expressed in as few words as possible *The diffuse exuberance*—the practice of an indulgence in an excessive profusion of thoughts and words *Spenserians*—the poets, of the age of Spenser.

Para 29 *The high water mark*—a figurative statement for the point of highest excellence The expression 'high-water' denotes the utmost elevation of the tide *Level of inspiration*—the same imaginative height. *Genius*—stands for 'poetic capacities.' *A dirge*—a funeral hymn; an elegy *Culminating point*—the point of highest excellence. *A great advance upon*—a marked superiority to *Laid out*—constructed *On the lines of*—on the plan of. *The accepted fiction*—the pastoral poems then in vogue. *Laid out fiction*—built up on the principles of the current pastoral poetry, which, of course, does not describe the actual life of a shepherd; but introduces an idealised rustic life *Pastoral poem*—a poem in which the imagery is drawn from the kind of life led by shepherds *Exquisite rural life*—charming and delightful references, scattered through the poem, to the life of simple country folk, presented with the glowing portraiture of romance *Opens up*—reveals; brings to light. *Deeper vein*—more intense tone *Vehement and dangerous*—passionate and ominous. *Stirred*—roused *The Hebrew prophet*—alluding probably to Ezekiel, one of the four greater prophets of the Old Testament, whose great theme is the destruction of Jerusalem for the apostacy of the Jews "The depth of his matter, and the marvellous nature of the visions, make him occasionally obscure,"—Dr. Smith *Veils itself*—conceals itself. *Power*—i. e. those in power. *Purpose enigmatical*—intentionally obscure *Like that which stirred enigmatical*—here the political prediction of Milton, as given in his *Lycidas*, is compared to the mysterious predictions about the doom of Jerusalem in the book of Ezekiel Both are grand and awful, and both are to a certain extent beyond the comprehension of the reader by reason of the obscure language in which they are purposely couched. *Last came &c.*—see *Lycidas* (108 &c.) where St Peter comes in awful

and mystic guise, and laments the death of King, who had been destined for the fall of the corrupted clergy.

Page 30. *The Cassandra of Æschylus's Agamemnon*—“Agamemnon” is the name of one of the tragedies of Æschylus *Cassandra* was daughter to Priam of Troy She had the gift of prophecy and had foretold the doom of Troy On the fall of that city she became the prize of Agamemnon, who brought her to Mycenæ, where she became the victim of Clytemnestra's (Agamemnon's wife) jealousy She foretold all the woes of Agamemnon's house when she accompanied him to Greece

*The circumstances of England in 1637*—Laud, Archbishop of Canterbury since 1633, was still crushing Calvinism and Puritanism in England \*\*\* Unable to endure this state of things, many of the bolder Puritans had gone into exile in Holland, or had emigrated to America, while those that remained at home, forming a large mass of the population of England, lay in a dumb agony of discontent. *Wentworth* was ruling Ireland with a rod of iron: and the business of re-shaping the Kirk of Scotland into a more perfect practical representation of Laud's ideal Beauty of Holiness had been steadily in progress Precisely in this business of the Scottish Kirk, however, had the policy of *Thorough* struck against a rock of opposition In July 1637 the Scots had risen in riot and revolt against the attempt to introduce Laud's new Scottish Liturgy and in March 1638 the leaders of the Scottish people of all ranks leagued themselves for open resistance to the death, and swore their famous *Covenant* The news ran through England, stirring strange hopes in the hearts of the Puritans”—*Masson Real causes &c*—there were good reasons for the deep vehemence of feeling

Para 30. *Glow*—displays itself *Intrusive*—uncalled for *Picturesque vein*—his genius for beautiful descriptive portraiture *Crossed with*—intwoven with *Fanaticism*—religious bigotry. *Sad*—pensive charm *Covenantor*—one of the extreme puritanical party in Scotland, so named from having subscribed the “solemn League and Covenant” (1638) for the preservation of the reformed church against the encroachments of Popery and Prelacy *Sad grace of Petrarch*—Francisco Petrarch was a great Italian poet of the 14th century His poem and sonnets, which are of the highest finish and melody, are tinged with a shade of melancholy, on account of his unrequited love of Laura de Noves, of whom he had become profoundly enamoured *To meet an*—to be combined in. *Neutralizing each other*—destroying the effect of each other

*Blended*—interwoven. *By the presiding &c.*—by the skill of the poet directing or controlling the opposite elements and thus working them up into a complete whole ; but done with such art as to be imperceptible. *For all were round &c*—for all were trained at the same University, namely, Cambridge

Page 31. *Two-handed-engine*—according to Masson the *two Houses* that must deliver England from the Episcopal tyranny. *The preluding &c*—the premonitory signs of the Puritan revolt. *Sweep away*—put an end to *Inhibit*—forbid the theatrical representation of. *Austere chastity*—inflexible purity or morals. *Some melancholy*—a touch of sadness *Johnson detects some melancholy &c*—"through these two poems the image are properly selected and nicely distinguished ; but the colours of the diction seem not sufficiently discriminated. I know not whether characters are kept sufficiently apart. No mirth indeed, can be found in his melancholy ; but I am afraid that I always meet some melancholy in his mirth."—*Johnson's Life of Milton. Tones*—traits, characteristics

### CRITICAL QUESTIONS WITH ANSWERS.

Q 1. State Milton's scheme of education for a poet.

A The scheme of education which Milton lays down for the to-be poet almost coincides with that which Plato enacted for his *Republic, viz*, a simultaneous development of all the powers that are in man—the intellect, the emotions, and the will. Poetry is a high calling, akin to prophecy, and far higher than more verse-making. A man must be himself a true poem—complete and beautiful in all his parts—before he can presume "to sing high praises of heroic men" His first business, therefore, must be to store his mind with all useful *knowledge*. To knowledge must be added *wisdom*, moral development must accompany intellectual "A poet's soul should contain of good, wise, just, the perfect shape" But far higher than either of these two constituents of the poetical nature stands the third ; to knowledge and ~~two~~ wisdom must be superadded *religion*, because the poet's highest utterances come from God

Q 2 Alleged inaccuracy of his *L'Allegro* and *Il Penseroso*.

A. Critics have found fault with many of the minor descriptive sketches of those two poems, on the score of their "untruthfulness to nature" But this arises from a mistaken notion that the poet was describing some actual scenery. "The purpose of the poet was not to describe actual scenery, but to represent two *moods*,



and to do so by making each mood move, as it were, amid circumstances and adjuncts akin to it and nutritive of it. Hence the scenery is visionary scenery, made up of random recollections from various spots blended into one ideal landscape." It is not the *description* of outward scenery but the *mood* of the spectator, that the poems purport to lay before the reader, as Pattison remarks "The scenery is subordinated to the human figure in the centre."

Q 3. "*Verse-making is, to the scits, a game of ingenuity to Milton, it is a prophetic office*" &c.—*Explain this*

A To a mere versifier, writing poetry is nothing more than a computation of syllables, for such a sort of work, no long preparation is needed. Pope "lisp'd in numbers, for the numbers came" and, considering the nature and scope of his poetry, we have no cause to be surprised at his precosity. But Milton's genius was not of the type of Pope, he was not to put into metrical language what everybody sees and hears. Like a prophet of the olden times, he was to have high and mystic visions,—visions not vouchsafed to ordinary mortals. His imagination was to soar far above the earth and its petty concerns—to explore "the secrets of the Hoary Deen," to describe the primal innocence and felicity of our first parents, and to behold the throne of the Most High, which the highest "arch-angels approach not, but with both wings shade their eyes." Surely, themes like these cannot be grasped in the compass of brief days or months, but require long years of unremitting study and meditation.

Q 4. What is the garden of Armida?

A Armida is one of the prominent female characters in Tasso's "Jerusalem Delivered." She was a beautiful sorceress, with whom Rinaldo, the Achilles of the Christian army in the Crusades, fell in love and wasted his time in voluptuous pleasure.

Q 5 What is meant by saying that Milton destined for himself no indolent, tarrying in the garden of Armida.

A When Milton came home from Cambridge, he had no profession, and it seemed as if he had come home to lead an idle life of pleasure. But it was not really so. He had a great purpose, *viz*, to be a poet—and was steadily preparing himself for it.

Q 6 Give a picture of Milton's mind after he left college.

A Giving up all desires to take orders or to be a lawyer, Milton, at the age of 24 with amplitude of mind to greatest deeds, returned to his father's house. Though his father was not a wealthy man, he had competence enough to allow his educated son to lead an idle career. Noble aspirations for immortality filled his soul at

this time. His was a mind made and set wholly on the accomplishment of greatest things and he seemed to have felt it so. He must leave a noble monument behind him—he must bequeath a rich legacy for which posterity must always be grateful to him. This was the guiding principle, the secret impulse of his life. He was not only preparing himself for his mission, but he felt that what he was doing was perhaps the best that could be done under the circumstances. His academical education was complete, but his self-education was still imperfect. And he retired to his father's secluded residence at Horton to pass his probationary stage. To Milton, knowledge was not an end in itself but only a means to the attainment of the higher object he had in view. Through ostensibly an adler, he was really working hard as an apprentice.

**Q 7** Give a short account of Milton's residence at Horton.

**A** The little village of Horton was a lovely country retirement. The scenes in their virginal beauty were preeminently calculated to develop to poetic sensibilities. Here he could enjoy unbroken leisure and tranquility of mind.

**Q 8** Give an account of Milton's five years of preparation at Horton for his vocation as a poet.

**A** (a) Milton spent this period in *communing with nature*. In his beautiful residence at Horton, he could enjoy unbroken leisure, solitude and tranquility of mind.

(b) He spent his time also in *communing with books*. He says of this period that he enjoyed a complete holiday in turning over Latin and Greek authors. A commonplace book of Milton's, belonging partly to the end of the Horton period, has notes mostly of historical facts, extracted from about 80 different authors in various languages. His method of study was to read perseveringly and systematically over with a definite purpose in view, and not in desultory manner.

**Q 9** What was Milton's view of the vocation of a poet and of the qualifications necessary for it?

**A.** With Milton, the poet of an inspired being and his mission is the mission of a prophet. The will of God always directed his footsteps and His voice alone prevails with him. It is a general belief that there should be some amount of spontaneity and abandon about the poetical nature. The theory, for once, however was belied in the case of Milton, and in his case, there was moral purpose, precision and self dedication in their noblest forms.

The requisite qualifications for the poet according to him are —  
(a) **Knowledge** — The poet must have a rich store of useful and

accurate knowledge, which should enable him to grasp the true nature of things around him. This knowledge, of course, must not be an end in itself, but only a means to the attainment of the end.

(b) **Wisdom** :—Moral development must go hand in hand with the expansion of the intellect. He must be pure in mind and in morals. He must raise himself above himself, he must realise the grandeur of moral beauty in his personal character before he ventures to sing of great and noble things.

(c) **Religion** :—Mortality and education, with Milton, should not be Godless—but should owe their origin and sanction to God himself from whom the poet's thoughts come.

Q 10 Give some account of the Mask.

A. A Mask was an exhibition in which pageantry and music predominated, but in which dialogue was introduced as an accompaniment or explanation. It had some of the characteristic of the mystery plays of the Middle Ages, which were a kind of dramatic representation of facts of the Bible and some of the characteristics of the Greek drama. Costliness of dress and scenery marked the Masque which was frequent and favourite amusement in the brilliant period of court life, inaugurated by Elizabeth and put an end to by the Civil War (1558-1642).

Q 11 What was the occasion of Milton's writing the Mask of Comus? What suggested the plot or story of the Mask?

A. The Earl of Bridgewater wished to give an entertainment at Ludlow castle to celebrate his entry upon his office as President of Wales, and Lawes, the most celebrated musician of his time, was requested to furnish the music. Lawes, in his turn, requested Milton to write the words. Trivial as the occasion was, it gave birth to one of Milton's noblest works.

The plot or story of Comus was probably suggested to Milton by his recollection of George Peele's *Old wives' Tale*, which he may have seen on the stage.

Q 12 Contrast Milton's Mask with the Masks of the Jacobean period.

A. To the Jacobean period (1605-1626) belonged such writers of Mask as Francis Beaumont, John Fletcher, Ben Jonson &c. Milton's Mask of Comus shows an immense step in advance over all these. The occasion was unpromising. The suggestion of the story was the most casual. Nevertheless Milton produced a strain of poetry, such as had never been heard in England before.

Q 13 Describe Milton's attitude as a poet towards nature, and contrast it with those of Wordsworth and Shelly.

A. (a) He did not, of course as a scientific naturalist, analyse and classify every object of nature, noting its peculiar characteristics and comparing it with others

(b) Nor did he make it his aim to observe nature closely and attentively Wordsworth had a love for nature for her sake, which impelled him to watch her ways and explain them with a poet's power of delineation. Wordsworth loved nature with a personal love. He believed that there was a spirit immanent throughout nature and that this thinking spirit had some pre-arranged harmony with the mind of man. Shelly believed that there was a loving spirit pervading the universe which was well fitted to evoke the love of man and stir the depths of his heart. Shelly's love for nature was keen, intense and tumultuous . . . . .

Milton was a stranger to these glowing impulses. He took a more sober view of nature. He considered nature as subordinate to man and he had no personal love for her like Wordsworth and Shelly. Nature was indeed an excitant of fine emotion to him, but could not fill his heart with the same rapture as was most conspicuous in Wordsworth and Shelly.

It is the *total* influence of nature that engrosses the attention of Milton and he is not at all sensitive to the influences, which every atom and every particle of nature, in all its capricious and filful modes, used to exercise upon the minds of Wordsworth and Shelly

Q 14 Give any proofs of the fact that Milton was not a close observer of nature.

A (a) L'Allegro II 45-46, where Milton seems to make the sky-lark approach human dwellings as a red-breast or sparrow does. This, of course, is not true to nature

(b) The epithets in the following show inaccurate observation of nature. 'The twisted Eglantine' (L'Allegro 48), 'The glowing, violet (Lycidas 145), 'the balmy reed' (P. L. IV. 23).

N B—These inaccuracies are partly an echo of the conventional language of books,

Q 15 State the principal characteristics of L'Allegro and and Il Penseroso.

A. There is a predominant sense of freedom about them. Gladsome spontaneity is the very essence of the poems. They are not laboured productions but are the spontaneous expressions of a soul surcharged with fine emotions.

(b) A vein of delicate fancy and feeling plays about the poems, which is in strong contrast with the austere and solemn imaginings of his latter years.

(c) The charms of rural life enthrall our attention and weave a garland of sylvan blossoms around our heart. The two idylls breathe the free air of spring and summer, and of the fields around Horton. They are the choicest expression the English language has ever found of the fresh charm of country life, as it is felt by an educated young man with strong and nice artistic feeling which every atom and every particle of nature, in all its capricious and fitful modes, used to exercise upon the minds of Wordsworth and Shelly.

(d) Nature is introduced here not as the main theme but only so far as it helps to develop the character of a human being in the two contrasted moods of joyous emotion and grave reflection. Nature is described with rich profusion here, but our attention moves not with nature which is to a considerable extent left in the back ground, but with the human figure in the centre who makes us co partners of thoughts and feelings,

Q 16 Characterise *Lycidas*, and contrast it with *L'Allegro* and *Il Penseroso*.

A In *Lycidas*, we have the more exquisite touches of rural beauty, and in this respect it occupies the same position as "*L'Allegro*" and "*Il Penseroso*". This represents the high-water mark of English poesy and of Milton's own production.

In *Lycidas* there is a deep, patriot feeling at once vehement and dangerous that kindles our emotion and rouses our susceptibilities. The causes of this feeling are not imaginary but real, and hence the ardour which warms the poem. It is Milton's soul rising up in terrible revolt against the despotic encroachments upon the civil and religious liberties of the nation. There is no such strong feelings in "*L'Allegro*" and "*Il Penseroso*".

Q. 17 "Milton's life is a drama in three acts." Illustrate

A "The first discovers him in the calm and peaceful retirement of Horton, of which *L'Allegro*, *Il Penseroso* and *Lycidas* are the expression. In the second act he is breathing the foul and heated atmosphere of party passion and religious hate, generating the lurid fires which glare in the battalions of his prose pamphlets. The three great poems *Paradise Lost*, *Paradise Regained* and *Samson Agonistes*, are the utterance of his final period of solitary and Promethean grandeur, when blind, destitute, friendless, he testified the righteousness, temperance and judgment to come, alone before a fallen world."

## CHAPTER III.

**Analysis:**—His Italian studies had already drawn Milton's thought to Italy. Italy, moreover in the sixteenth century, was in an eminent degree, the home of arts and culture. These considerations together with the wish of conversing with poets and men of taste drew Milton to Italy.

**Milton's tour**—Bearing letters of introduction, one specially from Sir Henry Wotton, Milton set out for Italy. He arrived at Paris (1) in April or May 1638, where he made the acquaintance of Grotius. He reached *Florence* (2) in August by way of Nice and Genoa. Here he was introduced at the meeting of the *accademie* and was greatly honoured. As soon as the season allowed it, Milton set out for *Rome* (3) by way of Seina. Here he spent two months becoming acquainted with the librarian of the Vatican *Lucas Holstenius*, through whom he became acquainted, with *Francesco Barberini*, and at a concert at the latter's place heard *Leonara Baroni* sing, in praise of whom he composed three Latin epigrams. At the end of November we find him at *Naples*, where he made the acquaintance of *Mansa*. The political troubles of England made Milton resolve to return home, retracing his steps leisurely by way of Rome and Florence. At Florence he had an interview with *Galileo*. From Florence Milton crossed the Apennines by Bologna and Ferrara to *Venice* (4) and then across the Alps to *Geneva* (5) probably the guest of Giovanni Diodati, the uncle of his friend Charles Diodati, the report of whose death reached him during his stay here.

**Para 1. Saturated**—thoroughly imbued. *Dante*—the celebrated Italian poet, born in the first quarter of the 14th century. His *Divine Comedy* ranks as one of the great Epics of the world. *Tuscan*—Italian. The Italian speech is remarkable for its soft, mellifluous cadence.

**Para 2. Unhappy**—unfortunate,—the reason follows immediately. Pattison has in mind the picture of Helen, endowed with 'the unhappy gift of beauty' that became the origin of the Trojan war. *Spoiler*—E. G. the wild lawless hordes that poured into the peninsula during the decline of the Roman Empire, and in more recent times, the devastation of her art collections, by Napoleon. *Has even excited mind*—has always exercised, and still continues to exercise, a strange fascination over the minds of educated men, attracting them by means of a kind of subtle influence. *Fascination*—irresistible charm, captivating influence. *Manifold...now—there*

are numerous attractions at the present day which draw cultivated minds to Italy. *The amplest tastes*—the fullest scope for satisfying the special bent of his mind *The only homes civilization*—the only places which still contained traces of an ancient and decaying civilization *Insensible*—indifferent *Other impressions*—that is, the other attractions which the country held out for men of cultured tastes *It was specially of taste*—it was chiefly the wish to hold intercourse with the living poets and men of culture in Italy *Men of taste*—men of culture, men having a liking for poetry and the fine arts *Feeble*—in the sense of, less intellectual and gifted than those of a past generation *Nourishing the traditions*—cherishing and keeping alive the views and opinions *The great poetic age*—the age in which Dante and Tasso flourished

Para 3. *Elaborate*—finished *His doubtful vocation*—the calling of which nothing was known for certain *To stand in the way*—to prove a bar *To stand in the way*—to be an obstacle to the execution of his design *Howell, James* (of Wales)—a miscellaneous writer (1594)-1666) was held in great repute among his contemporaries *His Instructions for Forreine Travell* appeared in 1692 *Man*—attendant

Para 4. *Wotton*—"born in 1568, mixed up with political affairs in Elizabeth's reign, and in the height of his active career through that of James—he had been in quiet retirement as provost (president of Eton College) respected by all England for his past services"—*Mason* [To Sir H. Wotton, Milton owed the first appreciative criticism on his *Comus*] *Impressed friend*—did his best to make Milton understand *Discretion*—prudence, the exercise of a cautious reserve He advised him not to let his opinions on religion be too freely made known, but to exercise a prudential reserve in regard to them *Tabled*—had his board given him, had his meals *Dangerous*—owing to the terrors of the exquisition *Carry myself conscience*—how I should conduct myself without the risk of giving offence to others or hurting my own conscience *Thoughts close, countenance open*—keep your opinions to yourself, and preserve a frank and honest countenance *Will. world*—will save you from running into danger in whatever part of the world you might chance to be *Intensity*—severity, violence *Re-action*—counter movement in favour of Catholicism. The success of Lutheranism had created a reaction in Italy and other Catholic countries in favour of the old creed (Catholicism) Ignatius Loyola had established his society of jesuits and devout Catholics did their uttermost to check the spread of the reformed faith by every means

in their power. "The Inquisition was invested with additional powers, and a rigorous system of surveillance and persecution followed." *Relaxed*—lessoned. *Deportment*—conduct, general behaviour. *Much circumspection*—the exercise of great prudence and discretion. *Rigorous*—uncompromising; exacting. *The Barberini Pope*—Urban VIII (Maffeo Barberini) who succeeded Gregory XV in 1622 and ruled till 1644. (Barberini being the name of a noble Italian family) *Presumption*—haughtiness.

Page 34. *The event...misplaced*—circumstances which eventually took place showed that the advice which he had given to Milton was what he (Milton) most needed. *Event*—issue; sequel. *In the every lion's den*—i. e., the very stronghold of papacy. *Zealot*—a passionate adherent of a religious creed. *To stand up for*—to speak in defence of. *Peter Heylin* (or *Heylyn*)—a learned English divine, contemporary with Milton. He wrote a *History of the Reformation in England*, and a *Life of Archbishop Laud*. *Laudian*—a follower of Laud. *Equivoque*—an intentional ambiguity in the use of a word. *Deterred*—restrained; hindered. *Civilities*—acts of kindness. *Dissemble*—hide, conceal. *Very city... Pope*—i. e., Rome itself. *Orthodox religion*—from Milton's point of view, the protestant faith. *Jesuits*—a religious order in the Catholic Church who are the followers Ignatius Loyola a Spanish knight and the founder of the society. The society founded by Loyola was called the Society of Jesus. They were at first men of piety and learning. Later on, their love of equivocation, prompted by religious zeal, brought the name of their order into hatred in Protestant and even Catholic countries. The word came to be used of one who 'lies like truth or palters with us in a double sense'. *Was of the stuff &c.*—was a man of a resolute and inflexible character who would gladly face martyrdom. *Sick of*—heartily disgusted with. *The affair of Galileo*—their relentless persecution of the aged scientist and astronomer Galileo, which had brought Catholicism into great discredit with the public opinion of Europe. In 1633, Galileo published his work on the Copernican system, showing that "the earth moved and the sun stood still." For this he was denounced by the inquisition at Rome, and accused of contradicting the Bible. At the age of 70 he was obliged to abjure his system in order to gain his liberty. After pronouncing his abjuration he is said to have declared in a whisper loud enough to be heard of the standers-by. 'It does move though.' *Terribly damaged*,—very seriously injured. *Prentensions*—i. e., the authority or influence; viz., their claim to papal infallibility on all matters of opinion.



Para 5. *Grotius*—(Hugo) a profound Dutch Scholar and international jurist His famous work *De Jure Belli et Pacis* (of the Right of Peace and War) appeared in 1625, known also for his learned *Commentaries on the Scriptures* (1583-1645) *Worth*—his high character *Commendations*—praises *Most impossible*—owing to the unhealthy nature of the months

Page 35 *Impressions*—opinions. *Lung' Arno*—(along the Arno) the celebrated street or thoroughfare of Florence, extending along the right bank of the Arno, which divides the city *Academy*—a society of men united for the promotion of arts and sciences *Effect*—influence *The cultivation letters*—the promotion or advancement of literature. *Tone*—character *Fostering*—i.e., being favourable to the growth of *Garrulous intercourse*—wordy interchange *Reciprocal compliment*—mutual flattering speeches, and commendations *Severe research*—rigorous learned investigations *Masculine*—vigorous *Medicean age*—the age of the Medici, an illustrious family of Florence, appearing first as merchants of the medieval republic; and at the dawn of the Renaissance, in the fifteenth century, raised to supreme power through their liberality and merit From this time on, for three centuries, amid fortunes of varying brilliancy, this family produced popes, sovereigns, and tyrants, and it occupied a large place in the history of Europe. In fine arts and literature, the epithet has particular reference to Cosimo de Medici known as Cosimo, the Elder, and to Lorenzo the Magnificent The former was virtual master of the Florentine republic from 1434 to 1464 and was a generous patron of the new arts and letters founded on antique models, the latter was chief of the state in fact though not in name, from 1469 to 1492, a brilliant protector of all learning, particularly of that of Greece surviving from the wreck of Constantinople, and a powerful benefactor of the arts. The Popes Leo X (Lorenzo's son) and Clement III (Guilio dei Medici) carried on the traditions of the family in the fields of intellectual cultivation and achievement. *Degeneracy*—decadence *Yoke*—the tyranny exercised by the Catholic church on learning and speculative thought *Philosophic freedom*—the liberty of thinking for one's self on matters of philosophy *Damp't*—diminished, dulled. *Flits*—men of genius or intellect. *Fustian*—an inflated or turgid style of speaking or writing, characterized by the use of high-sounding phrases and exaggerated metaphors The word conveys the same notion as *bombast*

Page 36. *Paid his scot*—contributed his share *Scot*—payment, contribution Lit that which is 'shot' or 'thrown in' from *scotlan*,

*Molto erudite*—with such learning *Shifted*—contrived, managed in some way or other. *Conveniences*—in the sense of help or aids. *To patch up*—to put together. *Much credit*—considerable reputation. *He ventured...Italian*—he tried his hand at the composition of verses in Italian, which, for a foreigner, might be regarded as an attempt of a risky nature from the danger to his reputation arising from the possibility of failure or the mistakes *Fastidious*—critical, nice, hard to please. *Encomiums*—expressions of praise. *Is not forward*—is reluctant. *On this side of the Alps*—the trans-Italian side In other words to foreigners

Para 6. *Francini, Antonio*—one of the 'seven leaders of the Academies or literary clubs of Florence, particularly named by Milton as friends whose merits, and whose courtesies to himself, he would never forget" *Swan of Thames*—"swan" in the language of poetry is emblematic of a poet; as Shakespeare is called the Swan of Avon *Ætolian Permessus—a river of Bœotia in Greece which descends from mount Helicon* *Genuine*—honest, sincere. *Ungrudging*—generous; not given reluctantly. *Recognition*—appreciation *Trite*—commonplace. *Tumid*—turgid; 'inflated'; *Panegyric*—eulogium. *There is a panegyric*—there is a real sincerity of feeling and a generous and hearty appreciation of Milton's genius that one might detect beneath the commonplace and inflated eulogium Notwithstanding the language of extravagant praise one can perceive that the writer has a sincere and hearty appreciation for Milton's genius *Prophet ..England*—though not regarded as a man of any note and worthy of difference or respect by his uncultured and bigoted countrymen. (An adaptation of Christ's language a prophet is not without honour save in his own country and his brethren) *Barrish*—uncultured, rude. *Found recognition*—was appreciated. *In the home acts*—i. e., in Italy, the seat of culture and learning in the middle ages *Concentrating*—bring to a point, focussing. *To work off*—to set itself free from *The ecclesiastical poison—the enervating and destructive tendencies of thought fostered by papacy—(Papacy in the middle ages stood in the way of progress and advancement in knowledge.* Wedded to the *scholastic system of thought*, based on the Aristotelian philosophy, and thus coupled on to the doctrine of the Pope's infallibility, the Roman Catholic church became the enemy to all real intellectual progress. The persecution of Galileo was a striking exemplification of the attitude of the church to scientific enquiry and philosophic speculation that were in any degree opposed to the recognised tradition on these heads that were

current in the Catholic world) *Succumbed*—yielded; bent before. *Material force*—temporal power and discipline.

Para 7. *The eternal city*—namely Rome. *Abjured*—abandoned. *Vatican*—the palace of the Pope. It takes its name from its location on the Vatican hill. *The nephew*—i. e. of Pope Urban VIII. Cardinal Barbarini (Francesco) commanded the papal troops with success against the Dukes of Parma, Modena, and Tuscany and became, in consequence, all powerful in the court of his uncle (1608-1671). *Who was Rome*—who at that time was the first powerful citizen in Rome. *Leonora Baron*—‘an Italian lady, one of the finest voices of the world, flourished in the 17th century. She was the daughter, of the beautiful Adriana, a Neapolitan.’ *Testify to*—show, attest.

Para 8. *Susceptible*—impressionable; sensitive. *Sported...hair*—the expression occurs in Milton’s *Lycidas*.

“To sport with Amaryllis in the shade,  
Or with the tangles of Neæra’s hair’

*Tangles*—wavy plaited tresses. *Neæra*—a fancy name used by the Latin poets Horace, Virgil, and Tibullus as a synonym for sweetheart. *Defensio secundo*—the second pamphlet written by Milton (1654) in defence of himself. *Pudicity*—modesty. *A soul.. emotion*—was that of a man, who, nevertheless, was susceptible of the keenest emotions. *Intensified*—heightened. *By.. intension*—by the restraint which he exercised on it by a determination to live a pure life. *Subdued*—fascinated; captivated. *Charm*—attraction. *Novelty*—freshest. *Style*—kind, order.

Page 38. *From the land cheek*—i. e., England.

Para 9. *Characteristic*—peculiarly distinctive of the locality. *Lord Falkland*—a nobleman of unblemished integrity and patriotism, who joined the Royalist party in the Civil War, but whose moderate counsel had no influence on the king. He was slain at an early stage of the war. *Resoluteness*—unflinching zeal, steadfastness.

Para 10. *Eremit*—properly adj. of the desert from *eremia* a solitude, desert, wilderness, from *eremos* desolate, lonely, solitary, desert. The name came to be applied in church history to a religious order whose members lived insulated from one another as the *eremites* of St Augustine. *Mæcenas*—(Caius Cilnus) a wealthy Roman nobleman, friend of Augustus, and liberal patron of Virgil, Horace, Propertius, and other men of genius. His name became proverbial for a “munificent friend of literature” (died B. C. 8). Hence the expression means the munificent patron of learning in

Southern Italy *Marini*—(1569-1615) called *Le Cavalier Marini*, born at Naples. He was a poet and is known by his poem called *Adonis* in *L'adone* in twenty cantos (1623). *Privilege*—here, good fortune. *Cicerone*—a guide to point out objects of interest to strangers. The term is derived from the name of Cicero, the chief speaker at Rome. In a party of sight-seers the guide is the chief speaker. Hence the designation. *Enthusiasm*—warmth and ardour. *High-souled*—noble-spirited. *Quailed*—troubled; shrunk with fear.

Page 39. *Circumspect*—careful, cautious. *The two conflicting...feeling*—two feelings of an opposite tendency. *Were uttered*—found expression. *Impressibility, by nature*—his natural susceptibility to beauty and refinement, to all that added grace and embellishment to life. *Clerical domination*—spiritual tyranny, the right claimed by priests to the passive and unquestioning obedience to their authority.

Para 11. *Rage*—passion, thirst. *Suppress*—crush. *The more delicate...imagination*—the more tender imaginative instincts of the soul. *The serious...house*—"Scotland had openly rebelled, and the discontents in England rather increased than lessened. The fame of these things reached him as he was thinking of journeying to Sicily and Greece, and he broke up his stay abroad"—Stopford Brooke's *Milton*. *Close*—kept in strict confinement, carefully watched. *A prophetic...blindness*—the subject of blindness seemed to have had a peculiar attraction (fascination) for his imagination as if he had a presentiment that he himself would, some day, suffer in the same way. It seemed to exercise a strange spell (fascination) on his fancy as if he had an instinctive insight into a like calamity that was to befall him.

Page 40. *The deep impression...artist*—the powerful effect which the sight of Galileo produced on his mind. *The Tuscan artist*—*Paradise Lost* i. 288. *Evidenced*—shown. *Imbedded*—set forth, find a place. *Bologna, Ferrar*—towns of Italy in the valley of the Po. *Geneva*—in Switzerland, the birth place of Calvin, and the head-quarters of the reformed religion. *Resources*—means. *Album*—a blank book for the insertion of the portrait, autographs of distinguished persons. *Curious*—fanciful. *The reformed faith*—protestantism. *Resources*—means at this command. *Braved*—faced. *Autograph*—his name written with his own hand. The sky and not the mind I change, when I cross the sea. Milton means to say that he carries the same thoughts and opinions with him to the countries which he visits since he left England. He still holds that if virtue feeble were heaven itself would bend to her aid. *Cælum*

*non enim* &c.—the sky, and not the mind, I change, when I cross the sea [Milton means "Wherever I may go, I carry in my mind the high maxim above quoted, "If virtue" &c] *If virtue feeble were* &c—"virtue" is the merit that belongs to good action performed by man. If human virtue, of her own strength, were unable to rise to heaven, God himself would reach down his helping hand to raise her up.

Page 41. *Epitaphium Damonis*—Epitaph on Damon. Damon was a senator of Syracuse and a fast friend of the republic. When Dionysius was made "King" by a vote of the senate, Damon attempted to stab Dionysius. He was condemned to instant death. He was granted a respite of four hours to bid farewell to his wife and child on his friend Pythias standing surety for him. Dionysius not only accepted the bail, but extended the leave to six hours. The time had expired, Pythias was about to be put to death in his friend's stead, when Damon returned. Dionysius so admired this proof of fidelity that he forgave Damon and requested to be taken into his friendship. Their names have become proverbial for devoted and inseparable friendship. *Elegy on King*—namely, Lycidas. *Inaccessible to*—i.e., unable to be read by. *Neo-Latin*—new Latin (Latin as written after the revival of letters as distinguished from classical Latin). *A vehicle.. emotion*—a medium for the expression of emotions which he really felt. Used in contradistinction to the factitious emotions that form the usual theme of Neo-Latin verse. *Technical skill*—ingenuity in the selection of apt words and suitable phrases that have more or less the colour of classic Latin. *Imitative art*—skill displayed in the imitation of classic writers. *He remains himself*—his individuality stands out prominently. *Genuine emotion*—to give expression to feelings that were really kindled deeply within him. He does not write of emotions which he did not really feel. *Artificial arcadianism*—a reference to shepherds and to the manner of life which was supposed to be the necessary frame work of an elegiac poem. *Arcadianism*—the life of happiness and innocence as led by the shepherds of Arcadia in the golden age. Arcadia however was the least intellectual part of Greece and its shepherds may have led anything but happy innocent lives. Hence Arcadianism denotes a pastoral life that is purely imaginary or artificial. *Artificial*—purely imaginary; not real; illusive. *Arcadianism*—pertaining to an Arcadian style of life, Arcadia being a mountainous district in Greece in the heart of the Peloponnesus. The word denotes rustic or pastoral simplicity as affected in literature; specifically, in Italian

literature about the end of the seventeenth century, *the affectation of classic simplicity Daphnis &c*—common rustic names to be found in the pastoral poetry of the classic poets *Sicilian valleys*—Sicily was the ideal land of shepherds, and invariably chosen as the scene of pastoral poetry. The example of the bucolic poet Theocritus, who was a native of the place, did not a little tend to foster this practice. *Pan*—rural divinities figuring in pastoral poems *Factitious bucolism—artificial rural life* *Is pervaded by—* has running through it; is filled with *Pathos*—depth of personal sadness *Fused into a new compound—has melted together and blended.* *The dilapidated &c*—the artificial elements that are to be found in the pastoral poetry of Theocritus *But this world—* Pattison says that Milton's pathos had the same effect on the pre-existing pastoral poetic images that subterranean heat has on the rocks inside the volcano, *namely to melt the different elements into one stream.* In plain, the pathos which pervades the whole poem has blended together the scattered pastoral elements into a distinct organic whole *Bucolicism*—from Lat *bucolicum*, a *countryman*. Hence it means—pastoral poetry. *Dilapidated debris—broken fragments* *Theocritean world*—the pastoral poetry of the age of Theocritus; *a Greek pastoral poet of the 3rd century B.C.* *Personal*—in relation to his own feelings; what he himself felt *Society of Christ's—i.e., the college-friends of King*

Para 14 *Vent to*—expression to

### CRITICAL QUESTIONS WITH ANSWERS.

Q 1. Give an account of Milton's journey in Italy.

A. (a) The object of his journey:—Italy has been always remarkable for the beauties of her natural sceneries which exercise a magnetic force upon every cultivated mind. It was only too probable that they should have special attractions for Milton. But it was not merely to enjoy natural sceneries that Milton made up his mind to go to Italy, it was specially the desire of cultivating acquaintance with the poets and the men of taste of that remarkable country that drew Milton across the Alps.

(b) The expense of the journey, considerable as it was, did not stand in the way.

(c) Among other letters of introduction, he provided himself with one from Sir Henry Wotton, Provost of Eton. Sir Henry was fully conscious of the spirit of independence which characterised Milton, who had a fearless presumption of speech about him which was likely to put him to trouble. Accordingly, the aged gentleman

advised him to maintain a studied reticence on all religious topics. Milton however could not find his way to act up to this prudent advice. He would most fearlessly and eloquently express his opinions, whenever asked, but he never tried to thrust himself in any religious dispute. There are strong reasons to believe that many persons withheld courtesies from him, simply because of the vehement and uncompromising nature of his religious opinions.

(d) Milton, after his arrival in Paris, was introduced by the English ambassador there to Grotius, who received his visit kindly and gave him a suitable entertainment. Thence he proceeded to Florence (by way of Nice and Genoa) where he spent the months of August and September. He was introduced at the meetings of the several academies of Florence, where he used to recite from his memory some of his youthful Latin verses. His merits were generally recognised and he even received flattering panegyrics from certain quarters.

(e) From Florence, Milton went to Rome by Siene. At Rome he spent two months, there he occupied himself partly with seeing the antiquities and partly with cultivating the acquaintance of natives, as well as foreigners resident there. His chief ally was Lucas Holstenius, through whom he was presented to the nephew, Francesco Barberine. It was at a concert at the Barberine palace that Milton heard Leonora Baroni sing.

(f) At the end of November, he went to Naples where he was introduced to Giovanni Battista Manso, the venerable patron of literature.

(g) His interview with Galileo was an interesting episode in his journey. The noble appearance of Galileo, though he was blind and worn with infirmities, left a deep and permanent impression upon the mind of Milton.

He returned to England in August 1639.

Q 2 What references are there in Milton's writings to his Italian tour?

A (a) In a passage in the *Areopagitica*, he tells, how, when in Italy, he was considered happy to be born in such a place of philosophic freedom as the Italians supposed England was. They did nothing but lament to him the servile condition into which learning amongst them was brought.

(b) Three Latin epigrams addressed to Leonora Baroni. This lady was the first singer of Italy or of the world at that time, and Milton who heard her sing in Rome, was full of her praise.

(c) Five Italian pieces among his poems are to the address of

another lady unknown. Milton was evidently struck by Italian beauty

(d) The description of Rome in a *Paradise Regained*, Book, IV L 32 &c. This description, however, has nothing characteristic.

(e) Milton retraced his steps from Naples, though his original scheme included Sicily and Greece. His reason is given in these words: "I considered it dishonourable to be enjoying myself at my ease in foreign lands while my countrymen striking a blow for freedom."

(f) References to Galileo in *Paradise Lost*—Book I, l. 288 Book V l 26

(g) The sadness of the homeward journey is recorded for us in the *Epitaphium Damonis*

Q. 3. Characterise the *Epitaphium Damonis*.

A (a) It is an elegy in Latin on his bosom friend, Charles Diodati, an Italian who died, August 1638.

(b) Like *Lycidas*, it is cast in the form of the classical pastoral fiction with Daphnis and Bion, Tityrus and Amintas for characters, Sicilian, valleys for scenery, while Pan, Pales and the Fanus represent the supernatural.

(c) Tenderness greater than that of *Lycidas*. The sorrow is here personal, whereas, that in *Lycidas* is the regret of the Society of Christ's College

(d) It was his last attempt in serious Latin verse, and in the end he announces his purpose of adopting forthwith the harsh and grating Brittonic idiom.

Q. 4 Draw a contrast between Italy and England in the 17th century, as suggested by their different reception of Milton.

A Milton found recognition in Italy before he found it in England. The contrast suggested is —

(a) England is rude as yet compared with Italy

(b) England's civilization is to come, whereas Italy's was behind her.

(c) The intelligence of England was concentrating in a violent effort to free herself from ecclesiastical dominion. The intellect of Italy, after a severe struggle, has succumbed to the material force and organisation of the church.



## CHAPTER IV.

## SECOND PERIOD 1640-1660.

**Analysis :—General :—**Milton returned to England in August 1639 but displayed no inclination of hurrying into the fray. He took up his lodgings in London, and resumed his studies. Later on he undertook the education of his nephews John and Edward Phillips receiving, in 1643, other pupils into his house. His method of teaching is unknown, but his views on education find expression in his tractate on education addressed to Samuel Hartlib.

**Features of the tract** —(1) Interest wholly biographical (2) Not a valuable contribution to educational theory (3) Shows a disdain of beaten routes, condemning the system at Cambridge as turning out ignorant clergy, mercenary lawyers, and gay livers (4) Imputes this to the schools and advocates reforms (5) Errs in supposing that the evil can be remedied by a liberal communication of useful knowledge (6) It however contains the fine definition of education as "that which fits a man to perform justly, skilfully, and magnanimously, all offices both private and public, of peace and war." This is spoilt by Milton's theological view defining the true end of learning as being to repair the ruin of our first parents by regaining to know God aright (7) Points out a real evil, the little intellectual gain in return for the time spent but fails to suggest the right remedy.

**Para 1.** *Had been growing storm*—had begun to threaten the near approach of social conflict. *Issues*—points in dispute *Persuasive*—wide, extensive, touched upon so many and various questions *To range side*—to join any particular party. *Projected*—which he had planned out for himself *Rush into the fray*—enter hastily or precipitantly into the conflict *Event*—issue, result *Committed the task*—entrusted the work.

**Para 2.** *Not even appearances*—not even by way of pretence to save himself from the censure of apparent idleness; not even for form's sake. *Prosecuting*—carrying out *Eccentric life*—whimsical theory of self-culture.

**Page 44. Para 3.** *Select copious*—i.e., which consisted of a few choice works, instead of a great number *Superfluous*—needless, unnecessary *Store*—collection *Italian acquisitions*—i.e., the collection of books which Milton had got together in Italy.  *genteel*—respectable, decent

**Paras 4-5.** *Invaded by*—taken up with; broken in upon by.

*Calls*—demands, some occupation assigned to it *A system of divinity*—a scheme of theology *Their lack equilibrium*—their absence of due restraint (measure) and the balancing of thoughts (equilibrium). *Heated style*—warm and vehement expression *Passion-flushed language*—their language tinged or coloured by violence of feeling. *At high pressure*—marked by excessive activity and intense excitement. *His pamphlet leading*—though Milton's pamphlets of the second period lack in proper balance in his thoughts and sentiments, and though their style and language are full of excitement and indignation, yet they disclose that their author was leading a life of intense excitement at the time.

Para 6. *Characteristic*—special feature *That of quantity*—in regard to the amount of learning that pupils had to acquire.

Para 7. *Cumbrous...method*—complicated in regard to its scheme *To be productive means*—to lead to results the least satisfactory, notwithstanding the great expenditure of money, time, and energy *Luring on*—attracting. *Innovator*—one desirous of change *Theorist*—one who has a scheme of his own which in his opinion is the most perfect of its kind and which he would like to see put into effect. [The word is used not without a touch of sarcasm *Theorists and innovators are a daily increasing class, eager to remedy any system of things which appear defective.*] *Effort*—intellectual energy *Misapplied*—devoted to matters of little profit or for which one has no special aptitude [Gibbon is a notable case in point The historian declared that he had gained nothing from his University] *Waste of power*—needless expenditure of mental energy

Page 46. *In a time &c*—in an age distinguished by the spirit of innovation or change *Traditions*—accepted opinions, views handed down through generations. *Questioned*—held up to examination, were undergoing a close and shifting scrutiny *When...questioned*—when the accepted opinions that had come down through generations were undergoing a close and sifting scrutiny with a view to discovering their shortcomings and determining their utility *All institutions*—all social and political systems *Remodelled*—reorganised, constituted on a new basis *To attract*—i. e., to draw to itself the attention of. *Experimental*—practical *Advanced mind*—men of liberal and progressive views. *A deep dissatisfaction*—a strong feeling of discontent. *Received method...schools*—the traditionary or generally accepted systems of imparting instruction prevalent at the schools. *Instaurator*—reformer. Bacon—Francis Bacon, Lord, Verulam. (1561-1626), the "Father of

experimental Philosophy" *The great instaurator of all knowledge*—Bacon's grand aim was to place all knowledge upon the basis of experiment. Rejecting the old *a priori* method, prevalent since the time of Aristotle, he brought forward *induction* as the key to all true knowledge. He unfolded his scheme in his *Novum Organum* and *Advancement of Learning*. These two, with his treatise on *The Experimental History of Nature* constitute his *Instauratio Magna* or the Great Groundwork. *The Advancement of Learning* divides all learning into its various classes, with remarks on each. *In preaching*—in advocating *The whole...knowing*—the system by which true and fruitful knowledge was to be acquired; that is, by induction, resting on observation and experiment and not after a slavish adherence to the *a priori* system of Aristotle as taught by the schoolmen and ecclesiastics. *The method...know*—in his *Advancement of Learning*.

Para 8. *Carried over*—to his own country. *Baconian aspiration*—that knowledge must grow from details through induction to general principles, was the principle of Bacon, and his aspiration was that this method might become universal in the pursuit of knowledge. *Comenius*—a German educational reformer whose method of teaching languages made a great sensation at the time (1592-1671). *Projector*—one delighting in new projects or plans. *Enthusiast*—an ardent reformer. *An entirely new era*—a totally new system of educational training. *To revolutionise all knowledge*—to introduce a thorough change in the existing methods of education. *To make all*—to make instruction of such a nature that all might be able to acquire a stock of sound useful knowledge. *A minimum...of labour*—the smallest expenditure of effort; as easily as possible. *Instrument*—a means to an end. It was that which rendered knowledge accessible. *Not itself*—not to be acquired solely for its own sake. *The one dead language*—namely Latin. *A knowledge...things*—e.g., what is now comprehended under the name of the sciences. *Instead of...words*—a pure linguistic training. *Intelligent apprehension*—a proper understanding of things. *Promulgated*—announced, spread abroad.

Para 9. *A new heaven, earth*—here we have an adaptation of biblical language. The old heaven and the old earth are passed away and all things are become new. The phrase means "a totally new system."

Page 47. *He...kind*—he was ready to listen to my new scheme which was to replace an old system of things. *Philanthropic*—i.e., for the improvement or bettering of man's condition. *Arts*—

*s. e.*, the practical arts, such as education. *A sanguine Utopia*—The motive of these enthusiastic reformers was not to benefit themselves but others, and they expected that every body would accept their opinions. These men therefore resembled each other not in merits but in the expectation of something perfect but unknown. *Utopia* is the imaginary island of Sir Thomas More, where everything is perfect. *Akin, Utopia*—though they were men variously constituted in character, they resembled one another in this respect, that they all looked forward to that perfection in the various departments of human life which was to be ushered in with the New Learning and was to confer unknown blessings on mankind. *Sanguine*—hopeful. *Universality of benevolence*—benevolence or philanthropy comprehending all mankind. *Persuaded*—filled *Akin*—resembling. *Anticipations*—expectations. *Utopia*—a work characteristic of the spirit of that age,—its hopefulness, its universal benevolence, its expectations of a new and perfect order of things. It was a political romance by Sir Thomas More published in 1516. The word means "nowhere" (Gr. *On* no and *topos* place). It is an imaginary island, where everything is perfect—the laws, the politics, the morals, the institutions, &c., a place of ideal perfection. The author, by contrast, shows the evils of existing laws. *A secret . . . happy*—this sentence is a partial explanation of the previous one. A means of happiness long hidden from mankind (secret) was within the possibility of its being found out by exercise of human skill, and the discovery of which would make all mankind happy. *Zeal without knowledge*—Cf. St. Paul. They have a zeal (the jews) but not according to knowledge, an enthusiasm not resting on definite or proper grounds. *For the union . . . christendom*—for uniting into one body the various sects into which the protestant party was divided. *Propagand*—(more commonly *propaganda*). The word denotes a committee of cardinals (*Congregation de propaganda Fide*, for propagating the faith) which has the supervision of foreign missions in the R. C. church, formed by Pope Gregory in 1622. Hence any kind of institution for propagating a new doctrine or system of doctrines or for proselytising.

*Para 10. Proselyte*—convert. *Anglican orders*—the ecclesiastics of the Church of England to be in a position of slavish dependence. *Hobby*—one's favourite scheme or pursuit. "The hobby is a falcon trained to fly at pigeons and partridges. As hawks were universal pets in the days of falconry, it is quite evident how the word *hobby* got its present meaning"—*Brewer*. This does not seem to be the correct derivation. The word comes from Fr. *hobin*, a

mare and means a stick or figure of a horse on which boys ride. As little boys would always ride their hobbies, the phrase has come to mean, 'to be constantly setting upon a particular subject' He found *Englishman*—i. e., Milton had already discovered most of these ideas for himself. Put paper—to write down his views on education.

Para 11. *Substantial contribution*—a solid and valuable body of opinion advanced, among others, on the subject of education. *Grievously*—exceedingly, greatly *The interest ..biographical*—its importance lies in the fact that we have therein presented to us personal revelations of Milton's life *Is strongly marked .. individuality*—is conspicuously characterized by the display of Milton's own personality. Milton's strong and resolute character reveals itself in its pages

Page 48. *Lofty conception aim*—high ideal of purpose *Which . attempted*—which Milton kept before his mind in regard to any undertaking which he took in hand *Disclaim. routine*—contempt for the regular course which had been hitherto pursued ; the time honoured methods that had been followed by others ; the old, traditionary systems *Reliance...removes*—confidence in his own abilities to meet every difficulty *Given, went elsewhere*—see p 10 of the text *Alumni*—graduates

Para 12. *Moral shipwrecks*—men who ruin their lives through a laxity in moral training *Incon mensurable with*—inadequate to *Communication . knowledge*—the imparting of knowledge useful for the practical purposes of life , whereas true education is something more than this *Than the now programme*—than a list of books on any and every subject which is drawn up by an examiner whose aim is that the students shall acquire universal knowledge

Page 49. *Generous*—liberal *Magnanimously*—in a superb way *Offices*—duties *This Milton*—we have in the above sentence a faithful revelation of the noble personality of Milton and the grandeur of his mind *The ruin of our first parents*—the fall of our first parents was owing to their inordinate appetite for forbidden knowledge *Theological Milton*—Milton taking a bigoted or narrow view of things under the influence of religious zeal *Took on*—borrowed.

Para 13 *Ingestion*—inculcation. *Much ..matter*—of a great body of information on a variety of topics. *Inculcation*—forcible and persistent teaching. *Unassimilated*—undigested ; which the young learner has not thoroughly understood so as to make it his own *Stupifies*—dulls. *Training*—developing. *Fanciful*—imaginary.

*Employing.. acquaintance*—writing on subjects of which he had no thorough knowledge but only a slight smattering idea. *Concrete*—real, actual. *A concrete example &c*—this is slightly sarcastic “concrete example”=bodily or tangible illustration

### CRITICAL QUESTIONS WITH ANSWERS.

Q 1 Give a short account of Milton's pamphlet on education to Master Samuel Hartlib

A (a) The pamphlet was written in the interest of educational reform. The advanced minds of Milton's time had come to be dissatisfied with the received methods of education. John Amos Comenius, a Moravian, who died in 1670 at the age of 79, wrote numerous pamphlets advocating reform. The Champion of his views in England was Samuel Hartlib, a German, settled in London since 1628. Hartlib, finding that Milton's ideas were the same as those of Comenius, requested him to put down his thoughts on paper. Milton's pamphlet is thus strong on the need of reform.

(b) The measure of reform proposed amount in essence to the communication of useful knowledge to be gathered out of Greek and Latin books. The weak point in the practice of schools was the small and much time. But Milton erred in supposing that the cure for this was the communication of much and diversified intellectual matter.

(c) Loftiness of aim marks the pamphlet. This may be seen in his definition of education.

This tract has no value, so far as its theory is concerned. It is interesting to us because it emanated from the pen of Milton. It cannot be regarded as a valuable contribution to educational theory but it is strongly stamped with the Miltonic individuality.

Q 2. Give an account of Milton's educational theory and his method of teaching.

A Definition of Education :—“I call a complete and generous education that which fits a man to perform justly, skillfully and magnanimously all the offices, both public and private, of peace and war.” This definition, no doubt, is a most comprehensive one and has never been improved upon. The great difficulty however lies in practically carrying out the definition in its fullest sense.

Milton was perfectly conscious of the small result and much time—the necessary consequence of the defective system of education which prevailed at the time. It was his natural aspiration therefore to devise a system of training which should ensure the maximum of labour,

Language only as an instrument, not as an end in itself; many living language instead of one dead language of the old school, a knowledge of things instead of words, the free use of our eyes and ears upon the nature that surrounds us, intelligent apprehension, instead of loading the memory—these were the reforms which Comenius proposed—and there were the motto of the later party of rational form

In the letter to Hartlib, Milton inveighs against the schools and the many mistakes which have made learning generally so unpleasing and unsuccessful. Bad education is the cause of the innumerable moral ship-wrecks in clergymen and lawyers, who, if properly trained, could have become the ornaments of their country.

If we are to look upon Edward Philips, who received special training from Milton, as the product of his educational theory, then we must pronounce it to be a signal failure.

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## CHAPTER V.

**Analysis :—**Chapter deals with (a) marriage (b) Milton's views on woman (c) The pamphlets on divorce.

**A. Marriage** —In 1643 Milton was married to Mary Powell, eldest daughter of Richard Powell of Forest Hill. The Powells and the Miltons had been long acquainted. The Powells however were cavaliers. His bride found Milton's puritanical views of life distasteful to her. After a short period she left his home suddenly. On her refusal to return Milton was bent on a new marriage when, through the instrumentality of friends, she was eventually reconciled to her husband. In 1646 she became a mother, and bore in all four children. She died in 1652.

**(b) Milton's views on woman** .—Milton's views, after the manner of the Calvinists and Puritans, were based on the old Hebraic ideas. Man was the final cause of God's creation, and woman, as a sort of inferior creature, was intended to minister to his wants. Unlike the *Cavaliers* the Puritan failed to recognize the superior-grace and refinement of womanhood. Milton did not wholly accept the oriental hypothesis, modifying it by laying more stress on mutual affection, the charities of home, and moral and intellectual communion.

**(c) The divorce pamphlets** —On the refusal of his wife to return home Milton published his first divorce pamphlet on *The*

*Doctrine and Discipline of Divorce*, reinforcing his arguments by three supplementary pamphlets. On the neglect of Parliament to pay heed to his cries he published his last pamphlet on the subject, entitled *Tetrachordon*, in which he threatened to take the law into his own hands and was making efforts, through a marriage with Miss Davis to carry his threat into effect when a reconciliation was happily brought about between him and his wife.

*Characteristics of the pamphlets*—(1) They contain no direct allusion to Milton's case. (2) They plead the common cause of man and of society. (3) They urge divorce on the ground of incompatibility of temper.

*Extenuating circumstance*:—It might be urged in extenuation of Milton's conduct that he had suffered from a grave personal wrong. There is an indirect allusion to it, and the supposition receives confirmation from a statement in the *Athenæum*.

*Page 50. Unaccomplished*—unfinished *Design*—project *In agitation*—in view; in contemplation. Sir William Waller, one of the three parliamentary generals at the outbreak of the civil war, the other two being Essex and Manchester. *Contemplated field*—intended joining the army. *Strife of party*—i.e., conflicts in Parliament. *Serve the cause*—aid the interests of his party.

*Para 2. Found ranks*—enlisted as a soldier. *Intent*—diligent, assiduous. *Captain, or Colonel, or Knight in arms*—first line of the eighth sonnet—"When the Assault was intended to the city." Masson has the following note—

"After some of the first actions of the war, including the indecisive battle of Edgehill (Oct. 23, 1642), the King's army, advancing out of the Midlands, with the King and Prince Rupert present in it, had come as near to London as Hunslow and Brentford, and was threatening a farther march to crush the Londoners and the Parliament at once. They were at their nearest on Saturday the 12th of November, and all that day and the next there was immense excitement in London in expectation of an assault,—chains put up across streets, houses barred &c. Milton, we are to fancy, had shared the common alarm. His was one of the houses which, if the Cavaliers had been let loose, it would have given them particular pleasure to sack. Knowing this, the only precaution he takes is, half in jest and yet perhaps with some anxiety, to write a sonnet addressed to the imaginary Royalist Captain, or Colonel, or Knight who may command the Aldersgate Street sacking party."

*Portion*—lot. *Enlisting parliament*—writing on behalf of the Parliament. *Some language*—a noble poem which should be a



lasting memorial of the beauty and grandeur of the English language. *Ambitious*—lofty *Lay too far*—was not within easy reach; was not accessible enough *To be put in execution*—to be carried into effect. *The ultimate, immediate*—the project that was of a less pressing or urgent nature had to yield to one that was more pressing *Interludes*—literary efforts of a less imposing character, introduced between those of a more ambitious kind (An interlude, in dramatic art, denotes a short independent performance introduced on the stage between the parts or in the course of the main entertainment)

**PARAS 3-4.** *Portion*—i.e., dowry or marriage portion *Independent leisure*—i.e., with his time at his own disposal, working when he cared to and abstaining from labour when he pleased. *Without a check shadow*—without his knowing the least hindrance (check) to his wishes, or experiencing the slightest trace of sorrow (shadow)

**PAGE 53.** *Importunities*—the pressing demands *Crowned*—culminated *Singular among poets*. *Tasso*—he was one of the few poets who, for the first half of his life, was blest with happiness and tranquility, but, owing to his unfortunate marriage, the second half of his life was as miserable as that of the poets whom he regarded teachers, namely Dante and Tasso *Wretchedness of Dante or Tasso*—Dante passed the last twenty years of his life in exile But the event which cast a gloom on the whole tenour of his life and the writings was his unfortunate attachment for Beatrice, daughter of a rich Florentine citizen, who however did not reciprocate the sentiment [See the comparison of Milton and Dante in Macaulay's *Essay*] Tasso's wretchedness was owing to his Romantic passion for Eleonora, sister of the Duke of Ferrara

**PARA 5** *Acquainted with the event*—having a knowledge of the incident *In predicting it*—in prophesying before hand that it (the event) was one which would have occurred *Puritanical connections*—his relations with men of the Puritan party *A cavalier house*—i.e., of a family, the very opposite, in all their ways, to the rigid Puritans *Roistering*—marked by riotous living, marked by noisy festivities, and rude, boisterous joviality *Sympathy and response*—appreciation and co-operation *Calculations*—reasonings; conclusions *The more genial currents humanity*—the warmer and kinder emotions that characterize man *Average susceptibility to Po*—more impressionable than most men to feminine attractions *Voluptuous thoughts*—thoughts tending to excite the notion of sensual pleasures in the mind (Pattison has in mind the

sensuous beauty of Milton's Eve.) *Uncongenial*—distasteful ; that is, in other words pleasurable *Lacivious innuendos*—bad and vicious suggestions *Passage*—encounter ; acquaintance *Susceptible*—impressionable. *Set all on flame*—had his passions intensely kindled *Sonnets III. to V tell &c*—these are in Italian, and "relate the story of Milton's love for some Italian lady, beautiful, black-eyed, dark-haired, accomplished, and fascinating by her grace and powers of singing." *Crossed . path*—whom he met

Page 54. *Surprise*—the state of being taken at unawares, startling *Unliveliness*—want of vivacity *Passed as*—was looked upon as being, was taken to be *Bashful muteness*—silence arising from shyness or maiden modesty *Intended*—forced its way into his mind *Hasty*—not exercising due care *Intruded*—came in at intervals *Moulded at pleasure*—i. e., her character could be shaped according to what her husband might desire it to be

Para 6. *The honeymoon*—strictly, the first month after marriage ; less so, the interval, of whatever length, commonly spent by a newly married couple in travelling, visiting, or other recreation, before settling down to their ordinary occupations *A clod of earth*—a gross, dull, creature *Helpmeet*—one, who was a wife, was expected to help him to bear the burden of life *Find cause*—the end or object *The final cause*—the end or object in view which a thing is made to serve *To minister to*—to attend to the wants of ; to be of service to *Dogmatic*—characterised by its authoritative tone *Formulated*—gave expression to *The.is*—statement, principle *Schoolmen*—the philosophers and divines of the Middle Ages were so called because they originally taught in the schools founded by Charlemagne for the study of the philosophy of Aristotle. *In semine patris*—in the seed of the father *The sentiment of chivalry*—the feelings of a knight of the middle ages (Courtesy, generosity, valour, loyalty, and a reverence for womanhood were the characteristic features of knighthood) *The roundhead*—i. e., the Puritan *Which followed 1660*—that is, after the restoration of monarchy with the enthronement of Charles II *A parcel*—a part. *Ideal*—conception *Rigidity*—stringent or uncompromising character [The doctrine of the Puritans was hard and exacting, with nothing of a free and liberal spirit about it. They were very strict in their religious views and stern and harsh in their judgments of others]

Page 55. *Freer*—more generous ; more liberal *Romance*—conveys the same notion as chivalry, that is, the spirit of courtesy,

generosity, and a reverence for womanhood. *Doctrine*—principle or conviction *Sentiment*—feeling The meaning is—Milton's mind was divided between the Puritan doctrines which were beginning, just then, to exercise an ascendancy over his mind and his natural sympathies which inclined to the arts, graces, and refinements of social life but which were in disfavour with the Puritan sects *Hypothesis*—view *Of men*—that woman was made to be in subjection to man and to minister to his needs *Modifies*—amends *Stress*—force, emphasis *Charities of home*—acts of kindness and affection—belonging to family life *Intercommunion*—companionship ; participation *Functions*—duties *Apprehension*—view of the matter , according to his ideas of the duties of woman *This genial soul—this agreeable intellectual intercourse* Gave disappointment—made his appointment exceedingly bitter and unbearable

Para 7. *Precipitancy*—haste *Breach*—separation was not due to him *Repugnance*—intolerable dislike , detestation *Strength*—merit *Undisciplined*—devoid of proper domestic rules , where the children did just as they liked, freely following the bent of their inclinations *More lax*—less strict *Civil confusion*—the confusion arising from civil war *Expecting much*—in the way of obedience to his authority

Page 56. *So extensive a remedy*—a measure of so harsh a character *Available*—effective

Para 8 *Michaelmas*—a festival celebrated by the Roman Catholic church, the Anglican and some other churches on September 29th, in honour of archangel Michael *Has spoused her cause*—had taken of her side in the quarrel *Espoused*—adopted , taken up , were countenancing and supporting.

Para 9. *To light torch*—to get married *Ardent*—sanguine, hopeful *Secure of*—absolutely sure of *Response*—return *Communion*—co-partnership *Ideal anticipation*—the fancy picture which he, beforehand, had sketched out for himself

Page 57. *The fury of despair*—the violence of his feelings springing from hopeless disappointment *Common age*—a period marked by the occurrence of ordinary events. *When question*—when controversial persons did not deal with particular cases but with general systems, and investigated into the fundamental principles that lay at the bottom of every question *Reinforced*—strengthened *Argument in chief*—his main contention. *Oulcry*—denunciation

Para 10 *Scans*—scrutinizes *Direct*—express ; e , the argument itself *Should authoris'd infer*—should have no just grounds

for coming to the conclusion, *authorised*—entitled; have just or valid grounds for (concluding) *An abstract question*—a question of a purely impersonal or general character

—Para 11. *Studiously*—carefully, deliberately. *By the light of*—together with the information afforded by. *Has assumed*. *hue*—has come to present a more serious aspect. *Was engendered by*—took its origin in, was prompted by

Page 58 *Impassioned*—passionate. *Horrible*—revolting. *A more adequate cause*—i.e., a stronger motive, a more justifiable reason *Adopt*—accept *Athenæum The*—“A Magazine of Literary and Miscellaneous Information” edited by John Aikin, from its commencement in 1807 to its conclusion in 1809. The journal that now bears this title, was started in 1829.

Para 12. *Brooding over*..*passion*—his mind was steadily dwelling upon the subject which had thrown it into a turmoil of passion. *Seething*—boiling, bubbling over; hence bringing about a state of intense agitation. *Seething agony of passion*—the angry feelings engendered within him bringing about a state of intense and uncontrollable agitation *Apology*—excuse, plea, justification. *An egotistical whine*...*deliverance*—a pitiful cry made by the individual for an escape from his own troubles. *Sets itself*—addresses itself, devotes itself.

Page 59 *Intimation*—hint *Individual interest*—personal concern in the matter *His argument*..*emotion*—the whole of Milton's argument gives silent indications of a smothered emotion. *A white heat*—a perfectly colourless heat, i.e., altogether without the colouring of any personal interest *Sting*—keen pressure; sharp pain.

Para 13. *Free opinion*—i.e., freedom of opinion, the liberty allowed to an individual to give publicity to his opinions *Sensation*—excitement *Must always arise*..*party*—the originator of the scandal is some one belonging to the party. It is his behaviour or actions which bring disrepute upon the party. *Your*—the writer's (Milton's) *Scandal*—disrepute; discredit. *You can not scandalise the enemy*—the actions of an individual, not belonging to a particular party cannot bring discredit upon it. His actions bring dishonour upon his own party In this sense, an individual cannot scandalise the enemy *Episcopalians*—i.e., churchmen. *Ruin*...*credit*—injure his reputation. *Advocating*—standing in defence. *Paradox*—a seeming contradiction in thought or ideas. The paradox lay in the fact of Milton advocating divorce as a discipline whereas it was a violation of discipline in as much as it was opposed

to the views of the Presbyterian party) *The heresies*—the Presbyterians were angry with Milton, because his reason for divorce would seem to indicate that the Presbyterian doctrine, to which he adhered at this time and under which he was married, was responsible for the failure of his marriage. *Moral heresies*—unsound or false opinions on moral questions. *Church government*—the system on which the government of the church should be conducted. Before the revolution, the act of supremacy assigned the headship of the church to the king with the arch-bishops and bishops in subordination to him. The Presbyterians refused to acknowledge either king or bishops as lawful rulers of the church. The question, therefore in regard to church government was still an open question that is, one which had not yet been settled. In the same way, the doctrines of divine right and of passive obedience had rendered the relation of the king to the English constitution an open question. The Puritans refused to give their adhesion to such views of the king's prerogatives. *Open questions*—questions that remained still undecided or unsettled, questions that were still in dispute. *Speculations society*—abstract thinkers had not as yet attempted to find fault with the two institutions on which the peace and safety of society were based, namely, property and family. If the ties which held the family together could be easily broken or if property were not safe from attacks upon it, then no society of men could, for a moment, exist. *Philistines*—the uncultured and bigoted sections of society, the men of orthodox and narrow views. The Philistines were a race of men who dwelt on the borderland of Palestine. They carried on a continual warfare with the Jews, the elect people of God, to whom the Divine oracles and spiritual mysteries were entrusted. The term, through currency given to it by Matthew Arnold, has come to denote culture and progressive thought. *Loud Philistines*—Those who belonged to the adverse faction, raised a hue and cry against Milton. The Philistines were ever hostile to the chosen seed of Israel; hence it includes all those of the adverse faction. *There was no doubt Milton*—the author means to say that a rupture between Milton and the intolerant presbyterians must have taken place sooner or later—only that it was precipitated by the pamphlet under consideration. *Snapped*—violently broken. *To be ranked in new party*—to be classed among the new religious party that was to take its rise in England as one of the most independent members of that party. *Independent*—the extreme dissenters from the Anglican Church were so called, because they held every congregation to be an independent church,

subject to no higher ecclesiastical authority, whether of Presbyters, or of Prelates. Cromwell was at the head of his party.

Para 14. *Nucleus*—the main units around whom others were to gather *Found nucleus*—were the originators *Nucleus*—denotes the central mass about which any matter is collected, hence any body or thing which serves as a centre of attraction. *Not a sect*—had not been welded or united together to form a religious party *Coming party*—the party that was to have the ascendancy over all others and to be the most powerful party in the state *Weie units*—existed as independent and separate individuals *By the sympathy 'opinion*—by feelings of regard based on their hold of one and the same set of religious opinions *Anabaptist*—one who denies the validity of infant baptism *Antinomian*—one of a sect who were charged with maintaining that, under the Gospel dispensation, the moral law is of no use or obligation

Page 60. *Levelled*—directed, pointed *Fatal effect*—damaging results, injurious consequences *Philistine*—here the word seems to be used in its Biblical sense—every religious opponent *To complete discomfiture*—to give the finishing touch to his overthrow *The practical parody .divorce*—the caricature (parody) of his opinions by their grotesque exhibition in an incident of real or practical life *Unsanctified*—from her narrow point of view—He did not belong to her religious party and was therefore 'unholy' in his wife's eyes *Who did not speak .cannon*—who was not a man religious in his life The puritan were fond of indulging in biblical words and phrases Macaulay, in his life of Milton, thus describes them—"Their sour aspect, their long graces, their nasal twang, the Hebrew phrases which they introduced on every occasion, were the common theme of laughers" *Scandalised*—brought into disrepute through Milton's pamphlet. *Fruits*—outcome

Para 15. *To legislate &c*—to pass laws which would enable men to get rid of wives who were unsuitable to them *For other work*—work of different and important kind *No particular... without*—no support from a particular body of men whose opinion might have weight to influence Parliament. *Private crotchet*—his peculiar fad *Enforce*—emphasise

Para 16. *Had no ear for*—showed no sympathy for. *Terachordon*—"expositions upon the four chief passages of Scripture which treat of Marriage" It is the same of the last of Milton's divorce pamphlets dedicated to the Parliament

Page 61. *Make not provision*—provide an early remedy *As reason is*—as is but reasonable. *Bear &c*—be to blame for what-

ever might ensure *The Lady Margarate Ley*—one of the daughters of James Ley, first Earl of Marlborough, who died in 1629 Phillips says that after his desertion by his first wife in 1643, Milton "made it his chief diversion now and then of an evening to visit the Lady Margaret Ley" *To put . execution*—to carry out *Solace*—comforting delights *In the prime youth*—in the very spring time of youth *Brave*—courageously face *Hung*—was in abeyance

Para 18 *Face*—aspect of the civil war *Consummated*—completed *Invested*—surrounded *beseiged*

Page 62. *Designs*—intentions *Wrought*—brought about *A man of consideration*—a man of weight and influence with his party *Divining*—surmising *His secret discontent*—his dissatisfaction with his own party which he kept to himself *A conspiracy*—a plotting together *Contrived*—managed *St Martens-le Grand*—a well known street in London *Secreted*—concealed *Promoter*—instigator *Forwardness*—her rebellion to her husband's authority *Leonine clemency*—a gentleness and forgiveness truly magnanimous *Sequestration*—the seizure of their estate of Forest Hill

Para 19. *Impressive*—touching

Page 63 *Peace*—reconciliation *Lowly plight*—the posture of humility she had assumed *Immovable*—fixed *Deplored*—regretted, *Wrought*—engendered *Commiseration*—pity *Disarmed*—overcame him. *Abated his exactions companionship*—somewhat relaxed his claims of intellectual communion from his wife, experience had taught him the absurdity of expecting anything like intellectual companionship from an uneducated girl of seventeen.

### CRITICAL QUESTIONS WITH ANSWERS,

Q 1 *Sketch the English affairs from 1660 to 1645*

A The year 1640 is one of the most memorable years in the annals of England The King, by his arbitrary policy, had alienated the great body of the people, and things were hastening to a crisis. There had been no Parliament during the past eleven years, and the policy of the Thorough had been steadily pursued At last, financial difficulties obliged the King to convene a national council, April 13, 1640 This Parliament, known in history as the *Short Parliament*, was as stubbornly Puritan as its predecessors, and instead of granting subsidies, fell on the question of domestic grievances The King, after an angry altercation, dissolved it within three weeks of its sitting, (May 5) Meanwhile, the Scots had invaded England, and spread themselves over the northern counties The King at first tried negotiations, but failing in that,

was compelled to call another Parliament. It was to be known as the *Long Parliament*, the most famous Parliament in the annals of England. It met November 3, 1640.

The first important act of the Long Parliament, was the impeachment of Strafford, the profounder of the scheme of *The Thorough*, and the prime favourite of Charles, who was executed in 1641. The King made Oxford his head-quarters, while London remained in the hands of the Parliament. The first battle was the indecisive one of Edgehill (1642), after which the King made a move toward London, and the alarm caused thereby was the occasion of Milton's sonnet "Captain, or Colonel, Knight in arms."

The Parliament, unable to cope single-hand with the King, invited the Scots in 1643. The *Solemn League and Covenant* was signed by all the English Parliamentarians, and in January 1644, a Scottish army of 21,000 men entered England. The victory of Marston Moor (2nd July, 1644) was the immediate result of this, won chiefly by the exertions of the Cromwell, then Lieutenant general under the Earl of Manchester.

By this time there had appeared a dissention among the Parliamentarians themselves. The majority of the Parliamentary leaders were for setting up Presbytery in England but a small minority, including Cromwell, were for absolute independence in Church discipline, declaring that each voluntary congregation of Christians was complete and independent in itself. Thus the Parliamentary party was split up into two hostile factions, the moderate *Presbyterians*, and the root-and-branch-work *Independents*.

The superior influence of the Independents showed itself in the new modelling of the army by the passing of the Self-denying Ordinance, Dec. 9, 1644. Essex, Manchester, and the other parliamentary generals were obliged to lay down their commissions and Fairfax with Cromwell as his second, obtained the supreme command of the army. The New-modelled army took the field in 1645, and on June 14 of the same year the King's cause received its death-blow on the field of Naseby. Henceforward the army became virtually its own master, obeying none save its favourite chief, Oliver Cromwell.

Q 2 What incited Milton to write the pamphlet, "The Doctrine and Discipline of Divorce"?

A In the early part of summer 1643, Milton took a sudden journey into the country and brought back a wife with him. His marriage happiness, however, barely lasted out the honeymoon. The gentlest end of marriage with Milton was the genial



companionship of soul But his wife could neither understand him nor could sympathise with him. He found that he was married to a clod of earth

The wife, on her part also, could not derive any pleasure in his company. Thus feelings of estrangement took place between the husband and wife, and the later incited her parents to carry her back to her native home Milton gave her permission, on the understanding that she was to return at Michaelmas The appointed time came, but she did not appear It was now only too evident that she was supported in her forwardness by her parents who began to repent of having matched their eldest daughter to a violent Presbyterian

This bitter disappointment—the contemptuous treatment of his wife, led Milton to think of the institution of marriage in itself And he gave expression to his views in his pamphlet “the Doctrine and Discipline of Divorce”

Q 3 What is the position which Milton seeks to uphold in his pamphlet?

A. The first edition of the pamphlet was published anonymously Though Milton prudently withheld all introduction of any personal element in the pamphlet, the vehemence and depth of feeling which characterised it, could not impress the reader with the fact that the question was more than abstract with him He dedicated it to the Parliament with a grand appeal to that assembly to legislate for the relief of men burdened with unsuitable spouses No notice was taken of this appeal, which led Milton to write more upon subject The last of these pamphlets was *Tetrachordon*, this was also dedicated to the Parliament He concluded it with the threat—“if the law make not at timely provision, let the law, as reason is, bear the censure of its consequences.”

Q 4 How were the pamphlets received?

A Milton's divorce pamphlets were received with scorn and indignation, and brought him into general disesteem There was much of free opinion abroad in England *anent* the questions of Church Government and the English constitution, but speculation had not as yet attacked the two bases of society—property and the family It gave his enemies much food for ridicule, and his friends, the Presbyterians, hastened to disown a man who brought disgrace to their religious doctrines Loud was the outcry of the Philistines

Milton is henceforward to be ranked among the most independent of the new party which shortly after this date began to be heard of under the name of Independents.

His opinions on divorce were sympathised only by fellow-sufferers and could not make any general impression

Q 5 What led to Milton's reconciliation with his wife ?

A. (a) Milton's friends had reasons to suspect that he was thinking of illegal connections, which might have imperilled his future happiness ; so they were only seeking for an opportunity of bringing about a reconciliation.

(b) The battle of Naesby in June 1645, had ruined the royal cause—the Powells had been reduced to straitened circumstances

On the other hand, the triumph of the Independents had made Milton a man of consideration. Therefore, the Powells were also not unwilling, to enter into friendly terms with Milton

(c) Accordingly, the friends of both the parties conspired to bring about a meeting at St Martin's Le Grand. Mary threw herself on her knees asked to be forgiven, remarking at the same time that her mother had been the chief promoter of her frowardness.

Milton with a leonine clemency forgave her at once, and cared not for excuses for the past

Q 6 What passage in Paradise Lost recalls this reconciliation scene ?

A A passage in Book X ll 637—946—reconciliation between Adam and Eve

## CHAPTER VI.

**Analysis :—**The period of Milton's political activity extends over twenty years, from his thirty second to his fifty second year. Borne along by the impetuosity of a vehement temperament, and zealous for virtue and liberty, his language, which is at times daring in its sublimity, often goes beyond the bounds of decency, finding expression in ferocious reprobation and terrific vituperation

Leading characteristics —(1) They constitute a record of the application of the genius to unworthy ends (2) They are inflammatory appeals addressed to the passions (3) They exhibit the puritan side of Milton's mind, his passion for virtue and liberty ; the aspiration after a noble order of things (4) They are devoid of what might appeal to the understanding of the wise (5) They are remarkable for their style

(a) *Virgines* —(i) Monuments of English prose (ii) Remarkable for their daring sublimity of imaginative genius. (iii) Show a marvellous command over all the resources of language.

(b) *Defects* —(i) Faulty syntax (ii) Arrangement of topics, loose and disjointed

The style of Jeremy Taylor may be characterised as poetical prose, that of Milton the prose of a poet. Milton's long and involved sentences lack that coherence and clearness which distinguish stately periods — *Hooker*

The chief pamphlets are — The passionate appeals against the spirit of reaction manifested in the nation after the events of 1641  
(1) *Of Reformation touching Church Discipline*, (2) *Of Prelatical Episcopacy*, a reply to Usher, (3) *An apology against a modest confutation*, remarkable as a defence of his Cambridge career ; autobiographical references, like those of Gibbon, are free from all offensiveness of egotism because they are felt to be ordained to a nobler intention

His *Areopagitica*, a noble pamphlet in defence of the liberty of press

*Characteristics of the Areopagitica*—Its title, borrowed from Discourse of Isocrates, is an unspoken oration addressed to a representative assembly. It is a magnificent outpouring of a noble soul against narrow dogma and paltry aims. While maintaining 'as good Kill a man as kill a good book' it calls in the intervention of the executioner in the case of the 'mischievous and libellous book'

Para 1. *Involved in*—embarrassed by *Speculating*—expounding his views *Engrossed*—absorbed *His participation*—his taking his share in the struggle

Para 2 *Imperative*—obligatory *Override*—thrust aside. *Purposed dedication*—the devotion of his life, resolved by him *For ever and aye*—for all time, as long as he should live *His epic of Arthurian romance*—Milton's first epic project was to celebrate the exploits of Arthur, the legendary British hero. "He had once designed to celebrate King Arthur, as he hints in his verses to Mansus, but Arthur was reserved to another destiny" (to be the subject of Sir Richard Blackmore's epic) — *Johnson* *In the spacious musing—in the course of her prolonged meditations* *Deferring*—postponing *Taken an oar*—been a participator in the enterprise. *Chained to it*—would be forced to labour at the task

Para 3 *Episode*—an incident introduced into a main narrative as a digression; hence an incidental event, a digression. *Pledged*—bound by promise *Critical juncture*—hazardous and delicate situation of affairs *At the foot of*—lay beneath the power of. *To reproach*—to reprove. *Breathless suspense*—eager expectation.

*Mood*—the requisite or proper frame of mind. *To my mind*—according to his ideal or conception.

Para 4. *Vehemence*—strength, energy. *However . crown*—much he may have aspired to gain for himself the reputation of a great Epic poet *Was an equal passion*—was as ardent as his ambition for poetic renown. *Paramount*—pre-eminent, supreme over all others *The sword of the Independent Gideon*—*Gideon was the fifth and perhaps the greatest of the Judges of Israel*. He was quite in the shade, when all on a sudden he was "called by the Lord" to take the command of the army, and through divine grace he "hewed" Midianites 'hip and thigh," and worked the deliverance of Israel *The Sword of Gideon* means—the sword of the righteous and faithful against the vicious and infidel. The whole sentence means—the cause of the Independents was just and righteous like that Gideon who fought the battle of the Lord.

Page 66 *He does not refute . enemies*—i e, his object is not to argue logically with the enemies, but fulminate fierce denunciations against them. *Delirious*—frenzied *A Miltonic rage*—a vehement display of temper marked by a spirit of loftiness and grandeur. *Scurrilous*—indecent and abusive remarks *Brawl*—noisy contention *The wit-combats*—contests which lay in the interchange of clever repartees between the personages in a play *A repartee*—is a bright clever remark *Lighter*—more sprightly and vivacious. *Less earnest age*—a period marked by less seriousness and resolution *Fencing for pastime*—making a display of his intellectual skill and dexterity as a controversialist for the pleasure it afforded him *Making his blows . tell*—making his arguments and his language as effective as possible *Tell*—prove effectual

Para 5. *With impunity*—with absolute safety. *Addict*—devote *Because their conviction*—and this will make them more vehement and passionate in its defence *Sensibility*—the delicate feelings, susceptibilities *To lose ' balance*—to lose his mental equilibrium *The ideal interpreter of life*—the exposition of human life "imaginatively conceived and set forth, the delineation of human life with its interests and its concerns, as conceived or pictured by him from a dispassionate standpoint *For participation . life*—for taking part in that life with its actual events and incidents *Though . guide*—though dexterous expedients and concessions in regard to which one has to keep one's wits about one to guard against being taken in or placed at a disadvantage. *Manœuvres*—skilful tactics, here the dexterous expedients which one has to resort to. *Compromises*—concessions. *Manœuvres and*

*compromises .. life*—the tactics required in our practical life and the compromises made between our strict moral principles and the demands of the work-day world Human affairs are so complicated that they require a great degree of skill and tact in the practical man, and always involve some compromise of the strict moral principles A poet or a philosopher who does not mix with the ordinary affairs of life may indulge in sublime speculations, but whenever he descends into the arena of practical life, he finds himself constrained to compromise his abstract theories in order to reconcile conflicting interests and opinions *Reason*—our judgment *Guide*—alone tells us what to do *Is as much misplaced—i. e.,* is as much an obstacle *The enobling difference*—the qualities which make one man differ from another in a way as to reflect praise upon the former lie in the fact that the former individual is possessed of a more sensitive temperament *Capacity of emotion*—the vastness of his emotion *It breaks into*—finds vent in *Fierce reprobation*—furious censure. *Terrific ... vituperation*—fearful and sweeping invectives *Beneath which, creaks—which strains the very language to convey adequately* *If breaks . storm*—Susceptible to feelings as Milton was, he poured forth such furious curses and dreadful invectives as made the very language strain to convey them, just as the timbers of a ship are strained to the utmost and often made to creak by the turbulent fury of a tempest. *Corruptio . . . pessima*—the corruption of the best is the worst possible kind of demoralization *Archangel—Satan Recognisable* *—capable of being distinguished from others.* *Energy—i. e.,* implacability of his malice

Page 67. *Hiving*—storing together *Wealth . . . expression*—his perfect command over all the resources of the language ; the rich and fullness of vocabulary *Defamation*—vituperation , slander *Edwards. (Thomas)*—a Puritan writer, author of a work entitled *Gangraena* (1616), "or a Catalogue of many of the Errors, Heresies, Blasphemies, and pernicious Practices of the Sectaries of this Time." In this work the writer "makes it his intention to blacken the opponents of the Presbyterian uniformity Milton calls him 'shallow Edwards' in his poem "on the New Forcers of Conscience under the Long Parliament" *Du Moulin*—author of the pamphlet *Père Sang ains Clamor ad Cælum*

Para 6. *Record . . . political party*—an evidence of the base degradation of intellectual abilities of a high order used in defence of a political party. *Of no cause*—in no way helpful to the cause. *With a tendency office*—with a disposition, natural to them as

writers (professional) to think highly of their vocation as writers *Exaggerate*—take an extravagant view of. *Effect*—power. *Examples*—instances, cases *Of thought* . . . *books*—of books exercising a great influence on men's ways of thinking (E G Bacon's works, Newton's Principia, Adam Smith's Wealth of Nations) *Scientific*—based on reasoned truth *Rhetorical*—dealing in declamation and the artifices of language *Inflammatory appeals*—made up of declamation meant to kindle the feelings of men. *Addressed* . . . *hour*—bearing on the current topics of the day over which the feelings of men are excited *Ephemeral*—transitory; short-lived *Polemical*—controversial *Soon fading*—ephemeral *Not to stir* . . . *man*—not such as to shake a man in his fidelity or allegiance to his principles (constancy) or to disturb his mental stability *Inconstant*—fickle, changeable

Para 7. *Image doting*—doting on the idol or toy of the hour *Nursing* . . . *flight*—training himself for fresh poetical achievements. *Humanities*—branches of polite learning such as poetry, belles lettres &c

Page 68. *Profane*—secular as opposed to religious *Side*—aspect; feature *This* . . . *self*—Milton's personality or individuality might be looked upon as being made up of two distinct and diverse elements,—the puritan and the poetic *As the expression* . . . *Milton*—as the exhibition of the puritanic side of Milton's character *Shall have been* . . . *poet*—shall have been forced to fall back upon or have recourse to the poetic tendencies inherent in him (instincts) which had been held in restraint for a time (suppressed) *By the ruin* . . . *hopes*—i. e., through the overthrow of the puritans *Who shall have been* . . . *hopes*—who had been forced to have recourse to poetry, which he had set aside for a time, after the overthrow of the puritans. *Chart*—description *Physiological diagrams*—diagrams or figures which represent certain parts of the human frame with a view to the explanation of their functions. *Falls short of*—is inadequate as an account of *The subtlety* . . . *character*—the intricate and complicated tendencies at work in human nature, determining the actions of an individual *That the poet* . . . *they*—i. e., the poetic traits of Milton's temperament, passion, imagination, and loftiness of thought, find expression in them. *For influence* . . . *opinion*—for shaping and moulding the views of men *The* . . . *Samson Agonistes*—with the fall of Puritanism, Milton lost all his political hopes, and this is seen in an undercurrent of disappointed feeling in *Paradise Lost* and *Samson Agonistes*

Para 8. *Conventional*—i. e., expressed by the usual set, or

stereotyped words *Dominated*—ruled, exercised a supreme mastery over *His whole being*—i.e., the very depths of his character *The inspiration*—the motive power, the impelling influence, that which prompted *At vague*—"vague" in its existence in the author's mind, "vague" in its expression, *real*=earnest *Vague*—indefinite in character *Order*—state, condition *Injustices*—i.e., the unjust relations between men as evidenced by the unfair distributions of the advantages and disadvantages of social life. *New Jerusalem*—i.e. the new order of things which was to usher in peace and happiness for the human race, such as the Christian looks forward to in the New Jerusalem [*Jerusalem*, the capital of Palestine The New Jerusalem was the paradise to which the Puritans looked forward, basing their hopes on Rev XXI] *Millennium*—Literally, thousand years, from *L. mille*, a thousand, and *annus* year The supposed rule of Christ, and his saints for a thousand years, believed by some of the extreme republicans of the day, like Vane, Fleet-wood &c, who were therefore called *Fifth Monarchymen* This belief was based on Rev XX, 4 (which see). *Utopia*—see note, p 47 *Oceana*—an ideal republic, conceived by James Harrington, on the plain of Plato's *Atlantis* *Oceana*—published in 1656 is the name of the work in which Harrington sets forth his views *Realize*—to practically attain, to bring into actual existence *In political institutions*—i.e., through the change or remodelling of existing systems of Government by the introduction of more just and equitable methods *Instauration*—restoration, renewal *Bacon intelligence*—i.e., Bacon had ideally conceived, Bacon had formed a picture in his mind \* *Its aim intelligence*—its object was to bring into actual existence that great restoration of a golden age of material happiness and social well-being such as Bacon had ideally conceived through the remodeling existing systems of Government by the introduction of more just equitable and humane methods *It*—the aspiration after a new order of things *Was much affirmative*—was much more a conception of what should not exist than any definite proposals as to what ought to take its place. *How good was hindered, promoted*—i.e. the obstacles which stood in the way of human happiness and progress than the means which should be employed for furthering these ends *I did..*—I did my best to urge forward my contemporaries *To quit, clogs*—to cast aside or get rid of the obstacles which stood in the way of their happiness and moral well-being. *Embodied*—represented in his own person *This spirit . age*—namely the aspiration after a new order of things. *Stamps*—is impressed on.

Page 69. *Dignity*—loftiness of spirit. *As of an age* as of the heroic souls of olden days *Consistency*—uniformity *Doctrinaire*, —i. e., who is impractical, a political theorist. *Would be*—aimed at being; wished to be *The doctrinaire of to day*—the republican of the present age who rigidly applies his doctrines or abstract principles of political and other purposes *Milton .. name*—Milton did not attach much weight to names *It mattered little to him* whether a man was styled a constitutional king or an autocrat *He judged of individuals by their deeds*. He joined in the condemnation of Charles, because Charles, though styling himself a constitutional king, was practically aspiring at despotic rule. On the other hand, he supported Cromwell, because he discerned in Cromwell a sincerity to rule for the real good of his country. It mattered little to him that Cromwell was *theoretically* an autocrat, because he saw that *practically* he had no wish to rule as a despot, but for the good of the commonwealth *So as*—provided that *Commonwealth*—the state or body of the politic *End—viz*, the well-being of the state *Constitutional guarantees*—safeguards for the protection of the constitution, e. g., the representative system in England *Party pleading*—pleas or apologies urged in defence of his own party *Choleric*—passionate, vehement. *One-sided*—i. e., marked by the spirit of partizanship *The .. characteristic*—the one feature which atones for all other defects *On the side of*—in support of, in defence of *Religious liberty*—freedom of opinion on religious matters *Civil*—i. e., of the subject *Executive*—i. e., the government *Canon law*—ecclesiastical law, law based on the texts of scripture “Domestic liberty against canon law” is an allusion to his pamphlets on Divorce, which assert the domestic rights of the husband as against the canon law in force. *Selden*—John (1584-1654) a celebrated English jurist. *His chief works are*.—The History of Tithes, De Successionibus, De Jure Naturali Et Gentium &c, also the author of notes to Drayton’s Polyolbion, and other miscellaneous works. *He was one of the most learned and accomplished men of his age*

Para 9. *Virtue*—quality of excellence *Monuments*—noble memorials *Deduction*—allowance; abatement *Negligence*—carelessness. *An absence .... construction*—a total disregard of the principles of syntax *He who .....syntax*—he who, in his verse, exercised a rare skill and showed a fastidious taste in making his sentence faultless and perfect in construction. *Trained*—shaped, drew out. *Sensibility*—taste *Delicate*—nice, fastidious. *Exquisite syntax*—faultless construction. *To shift for itself*—to take care of



itself *To abandon itself*—to show utter negligence as to whether the sentence conveys any definite meaning or not *Disadvantageously*—unfavourably *Hooker*—Richard (1553-1600) The great English divine, and one of the first of English prose writers His style is eloquent, massive, and splendid His work on 'Ecclesiastical Polity' is a noble defence of the established church and a splendid monument of English prose *Elaborate*—skillfully wrought, highly finished, studied

Page 70. *Hinged*—dependent one upon another. *Roundedness*—completeness *Totality*—entirety *A period*—a finished sentence. *Pell-mell huddle*—disorderly arrangement, reckless grouping together *Explained*—accounted for *Excused*—extenuated; justified *Exigencies*—the pressing needs *Wait*—admit of delay *Asyntactic*—arising from a violation of the rules of syntax. *Disorder*—confusion *Incoherent*—disconnected, and hence lacking in clearness *Loose*—slovenly, inexact *Disjointed*—detached *Desultory*—irregular *His inspiration.. impulse*—his emotions prompt his thoughts *To chastise*—regulate, discipline *Emotional writing*—writing inspired by the emotions *Laws of logic*—systematic principles of thought *Sources, &c.,—i.e., the emotions* *Of his strength—i.e., of his power as a writer*

Para 10 *Balanced by*—fully compensated for *Virtues*—points of excellence *Condensed force*—concise statement *Poignant brevity*—pointed terseness *Aphoristic*—couched in the form of maxims *The condensed English*—the concise vigour and pointed terseness with which Bacon has expressed his aphorisms or short maxims, are unrivalled in the whole of English language. *Prosaist*—prose writers. *Command*—mastery, power *Exactly . . . period*—sentences so skillfully regulated as to produce perfect rhythm *Accumulation . . . circumstance*—the heaping together of incidents or expressive phrases that help to adorn the narrative. *Flings with hands*—with unrestrained profusion *There is . . . reserve*—that he had still a further wealth of language at his command *Capacities—i.e., The resources of the language* *Surging emotion*—the strong and passionate feelings welling up within him *Surging*—rising high like the billows of a sea, hence, welling up, swelling *Jeremy Taylor*—a celebrated English divine He was remarkable for the rich eloquence and beauty of his discourses The best known of his writings are "A Discourse of the Liberty of Prophesying", "The Great Exemplar", "Holy Living and Holy Dying", "The Martyrdom of King Charles"

Para 11 *Poetical Decameron*—a work by John Payne Collier

(B 1789), the well-known Editor and annotator of Shakespeare "The Poetical Decameron" or "Ten Conversations on English Poets and Poetry, particularly of the Reigns of Elizabeth and James I' [The style is of course borrowed from Boccaccio's famous novel of the same name]

Page 71. *Surging emotion*—"surging"=swelling, like surges or waves *Poetical Prose*—prose marked by the imagery and rhythm of poetry. The prose of a man with the warm passionate heart and the rich, glowing imagination of a great poet *Milton's poet*—the prose writings of Milton were prose only in their outward appearance, but poetry in their essence They were coloured by imagination from within which is one of the characteristics of real poetry Loaded with imagery .. outside—adorned with an abundance of beautiful illustrations and similitudes skillfully borrowed and adapted by the writer's observation of outward facts and circumstances Coloured by imagination.....within—embellished by imagery suggested to his imagination under the stress, of emotions working powerfully within him Conscious—deliberate Firm faith—strong belief or conviction Undeveloped powers—inherent capacities needing to be perfected Instrument—medium.

Paras 12-13 *Educated*—trained or disciplined *Torrent of royalism*—reaction in favour of monarchy

Page 72. *Sweep away*—completely overthrow. *Milton's...* *revolution*—Milton wrote in support of the Puritan revolution in all stages of its development *By the royalist .....re-action*—i.e., the re-action or change of opinion in favour of monarchy and episcopacy.

Para 14. *Sensible lull*—a perceptible cessation *In the storm* .....feeling—in regard to the vehemence of party passion excited by the revolution *Symptoms of a reaction*—signs of a change of sentiment and opinion in favour of the old order of things. *The impulse*—i.e., the revolutionary excitement. *Spent*—exhausted

Page 73. *Political agitation*—i.e., the strife of parties. *Adjourned*—i.e., postponed its sittings for a short period to meet again in the same session When the meetings of Parliament for a time, usually for a period of time not stated, are discontinued it is said to be *prorogued* Parliament is prorogued from session to session by the authority of the sovereign *The Scottish army had been paid off &c*—the Scots had invaded England in August, 1640 A preliminary treaty with them, agreed upon by commissioners of the two nations, had been signed by the King, October 27.

12 Para 15. *Strafford*—Thomas Wentworth, Earl of—originally

one of the leaders of the popular party, but subsequently went over to the royalist side, and became the chief adviser and favourite of the King. He propounded his scheme of *Thorough* (complete despotism) when Viceroy of Ireland, and drew down upon himself the odium of the whole nation. At the opening of the Long Parliament he was impeached by the House of Commons and executed in 1641.

*Convocation*—a general assembly of the clergy, by their representatives, to consult on ecclesiastical affairs. The last meeting of Convocation was in 1717, after which time the clergy have ceased to meet as a separate body.

*Archdeacon*, and *dean* are ecclesiastical officers below the rank of bishops.

*Star Chamber and High Commission Court*—two powerful engines of royal oppression in the reign of the Tudors and in that of the first two Stuarts, the former temporal, the latter ecclesiastical. (*The Star Chamber* (so called from the *camera stellata* or star chamber in the King's palace at Westminster, in which it held its sittings) was founded by Henry VII., but it became most powerful in the reign of Charles I. It took cognizance of criminal cases, as perjury, forgery, libel &c., and generally all offences of a public kind, which could not be brought under the law. It had power to pronounce any sentence short of death such, as whipping, pillory, mutilation &c.)

(*The High Commission Court* was founded in the reign of Elizabeth its object being to secure religious uniformity. It has power to punish all errors, heresies, and schisms. *It was a sort of Inquisition*, except that it could not employ torture. Both these odious courts were swept off by the Long Parliament in 1641.)

*Stannary and Forestal jurisdictions*—certain royal rights and prerogatives in respect to tin-mines (L. *stannum* tin) and forests. The tin mines of Devon and Cornwall, by an early usage, belonged to the Crown, whoever might be the proprietor of the soil, the courts having cognizance of all cases connected with these mines, being called Stannary Courts.

*Aimed . . . this*—aspired to bring about far greater changes.

*Root-and-branch men*—i. e., the ultra-revolutionists, those who wished to bring about a total change in the methods of Government.

*More levelling policy*—a system of Government in which all rank should be reduced to a footing of equality.

*Was committed*—in the sense of 'had pledged itself'.

*Hierarchy*—the organized body of ecclesiastics entrusted with the Government of the Church.

*Appetite for revolution*—i. e., the zest for a change in the old system of things in other words, the desire for renovation.

*Wrestled*—obtained reluctantly with effort.

*Apostolic succession*—the regular and uninterrupted transmission of ministerial authority by a succession of

bishops from the Apostles of Christ, as expressed by the mystic ceremony of imposition of hand at the ordination of a priest. *Platform*—a declaration of principles to which any body of men declare their adhesion. *A bare measure...precaution*—i. e., a measure adopted in pure self-defence by the Puritans as a safeguard against the attacks of the ecclesiastics. *Near enough to*—who were on terms of close intimacy with. *The principal actors...drama*—the king and his immediate counsellors.

Page 74. *At its insecurity*—i. e., the possibility of these concessions being withdrawn by the court.

Para 16. *Poured successive vials ....wrath*—see Revelation, Chap. XVI, verse 1. "And I heard a great voice out of the temple saying to the seven angels. Go your ways and pour out the vials of the wrath of God upon the earth." Hence the meaning is—giving vent, in pamphlet after pamphlet, to a torrent of vehement and passionate denunciations. *Apocalyptic*—relating to the Book of Revelation in the New Testament. (Gr *apokaluptein*, to uncover or reveal.) *Vials .. ..wrath*—the allusion is here to the "seven vials full of the wrath of God" which "the seven angels poured out upon the earth"—as described in the last book of the Bible called *Revelation*. The meaning of the phrase is—out-pourings of vituperation. *Rhetoric*—declamatory art. *Plays upon every note . feeling*—the word *gamut* denotes a musical scale. Hence figuratively the whole scale, range or compass of anything. The expression means 'tries to excite public feeling by an appeal to every circumstance which lay within its range of interest.' *Apathetic*—such as were indifferent. *Wavering*—such as were in a state of hesitation between two opinions, inclining now to the one side and now to the other. *Demifound*—overwhelm with confusion, silence. *Zeal*—enthusiasm for the Puritan cause. *To fan it ....flame*—to arouse it to the highest possible pitch. *To cower and browbeat it*—to terrify it into submission. *Manifestos*—A manifesto=a declaration of opinions, (specially of a sovereign or ruler.) *Usher, James*—a learned Irish divine and prelate, became Archbishop of Armagh in 1629. His *Annals of the Old and New Testament* is a work of vast learning. *Had...breach*—had advanced in defence of the principles of episcopacy. *The exclusive claims... prelatists*—the privileges to which the great dignitaries of the English Church laid claim as their sole right. *Unexceptionable*—i. e., of great weight or authority, unimpeachable. *Citations*—quotations, references.

Page 75. Para 17. *Fathers and councils—fathers*, also spoken of as the *Fathers of the Church*, a name given to the early teachers

and expounders of Christianity, who, next to the apostles, were the founders, leaders, and defenders of the Christian Church, and whose writings, so far as they are extant, are the main sources for the history, doctrines, and observances of the church in early ages. *Councils*—alluded to were the *Ecumenical Councils*, twentyone in number, held at different times by representatives from the whole body of the Church, to settle matters of doctrine or discipline, as the council of Nice, of Constantinople &c. *Put out of court*—denied the right of a legitimate hearing. *Expedient*—suitable to the occasion. *Appointment*—institution. *Accumulation*—citation. *Can be authority*—can have the least weight;—can claim any right or title to be listened to. *Shut out antiquity*—i. e., excluded the authority of the Fathers. *Banter*—pleasantry.

Para 18. *Untempered*—wanting in restraint or moderation. *Ignation epistles*—St Ignatius, one of the apostolic Fathers who suffered martyrdom in the reign of Trajan, about A. D. 107. Several of his genuine epistles are extant. *Casaubon*—see note, page 18. *Exercitation*—criticism. *Baronius*—a learned cardinal of the 16th Century whose *Annals Ecclesiastical* is a vast and celebrated work, containing the history of the first twelve centuries of the church. *Pounded upon*—readily seized upon. *Flaw—weakness*. *Perkin Warbeck of Ignatius*—these spurious epistles ascribed to Ignatius. *Parkin Warbeck*—the celebrated Flemish imposter in the reign of Henry VII. who personated the Duke of York. Hence used for what is spurious, not genuine. *Suppositions*—spurious. *Interpolation*—the falsification of a book or manuscript by the insertion of new words or expressions. *Prologomena*—introduction.

Page 76. *Onslaught*—attack. *Solution*—settlement. *Beyond sound and fury*—beyond empty rhetoric and a display of vehement passion.

Para 19. *Onfall*—onslaught. *Excuse*—extenuate. *Reconcile us to*—induce us to take a lenient view of, palliate.

Para 20. *Throws dirt*—indulges in foul abuse. *Raked up*—brought to light after a laborious research. *Garbled*—mutilated, so as to give a false impression. *Distortion*—falsification of facts. *Had brought it out*—had made it appear. *Inordinate*—intemperate. *Vomitted*—thence—had been expelled with disgrace. *Alchemist of slander*—one skillful in the art of compounding together slanderous tales. *Wisses*—knows. *Bordelloes*—brothels. This form of the word is common in Elizabethan writer.

Page 77. *Who have good learning.....them*—who have had a

liberal education, *i. e.*, a training in classical literature. *Those places*—the universities *Unstudied in*—without a knowledge of. *As my age then was ... them*—I understood so far as one of my age was capable of understanding them. *Elegiac poets*—in ancient prosody, the epithet denoted a distich the first line of which was a dactylic hexameter and the second a pentameter. The pentameter verse, it will be noted, differs from the hexameter by the suppression of the arsis or metrically unaccented part of the third and the sixth foot. *The schools*—*i. e.*, the schools and universities where these poets are extensively read *In imitation*—*i. e.*, the composition of verses after the manner of the Elegiac poets whom he chose as his models *Most.....me*—*i. e.*, most in harmony with the natural bent of his mind; most congenial to him *Wit*—genius; intellectual attainments. *High perfection*—lofty qualities, &c *By every instinct and presage .....false*—by those inward tendencies of one's nature, the promptings within one, which do not deceive us *Best value itself*—show itself to the best advantage. *By how much more wisely*—according to the proportion or extent to which he more wisely, &c., *Let rude ears be absent*—*i. e.*, he would rather that the censorious would turn a deaf ear to his remarks. *The object of not unlike praises*—*i. e.*, those high perfections celebrated by other poets which have won them fame and the celebration of which might bring him like renown *To propose to themselves*—that they should look forward to. *Noblest dispositions*—men of the noblest character. *Alone*—*i. e.*, as of higher value than *Other things*—such as wealth, power, rank, &c *Sensible*—capable of appreciating. *Good and fair. ....meet*—when the qualities of goodness and excellence are found united in one individual *Argues*—shows; implies *Gross and shallow .... judgment*—a dull, lethargic (gross) and superficial (shallow) cast of mind *Swainsl.*—clownish, lacking in refinement, devoid of all delicacy of feeling; *swain* being a peasant or rustic. *By the firm settling .....persuasions*—by grounding my mind in these convictions *Proficient*—*i. e.*, acquired such steadfastness in judgment. *Unchaste*—in a light and indelicate tone *Art*—the skill or ingenuity they displayed as poets. *Deplored*—felt a regret for them that they should have been led astray in their judgment. *Renowners of*—who celebrated in their verse, namely Dante and Petrarch *Beatrice*—Beatrice Portinari, a child eight years old to whom Dante at the age of nine was ardently attached She was the daughter of Folco Portinari, a rich citizen of Florence. Beatrice married Simoni de Bardi, and died before she was 24 years old (1266-1290) Dante married Gemma

Dónati, and his marriage, according to tradition, was a most unhappy one. His love for Béatrice remained after her decease. She was the fountain of his poetic inspiration, and in his *Divina Comedia* he makes her his guide through paradise. *Laura*—Laura de Novés, the wife of Hugues de Sade of Avignon for whom Petrarch conceived a tender and passionate regard. *Transgression*—the display of licence; the employment of loose and indelicate language. *Frustrate*—disappointed.

Page 78. *To write well hereafter...* poem—see note, page 16. *A composition and pattern*—an embodiment and an example. *Pattern*—model. *Not presuming, &c.*—see note, page 16. *Reasonings*—cogitations. *Niceness*—delicacy; fastidious refinement. *Honest haughtiness*—sincere and lofty scorn (of what was mean and ignoble). *Self-esteem*—self-respect. *Becoming profession*—becoming acknowledgment; suitable avowal. *All these, &c.*—the various traits of character mentioned above. *Kept me still above ... mind*—witheld me from an indulgence in base and degrading thoughts. *Deject*—cast. *Can agree to ... prostitution*—can bring their minds to consent to debasing themselves by an indulgence in base and immoral pursuits. *Wither my younger feet &c.*—that is, the authors who were the delight of his younger days, such as Spenser, Ariosto, or the Arthurian chroniclers. *Dear adventure*—perilous enterprise; dear=dangerous, deadly, perilous. *Ought to be borne knight*—deeply imbued with the chivalrous feelings of a knight. *Ought to . spur &c.*—that is any rewards to impel him to act nobly. The gilt spur and the laying of a sword upon the shoulder were ceremonial observances in the creation of knights. The gilt spur was the badge of knighthood. When an individual was created a knight he was gently touched on the shoulder with the flat end of the sword. He was then said to be dubbed a knight. *Attempted*—i.e., against which an attempt had been made. *Attempted*—assailed, attacked. *Fuel of*—the incentive to. *Wantonness*—living—a profligate and immoral life. *Indulgence*—grace, favour.

Para 21. *This is .. passion*—this is one of the bright and attractive passages in which Milton gives us an account of his own life and which is as delightful to the reader who has had to make his way through page upon page of dry and passionate controversial matter as the oases in a desert are to a traveller through a hot dry and sandy region.

Page 79. *Gibbon, Edward*—the famous author of the *Decline and Fall of the Roman Empire*, 1737-1794. The reference here is to his autobiography, published after his death. *Indulged without*

*a challenge*—allowed the unquestioned liberty. *Nous avons* &c.—we Frenchmen have got all the charming qualities. *Subordinated*, *intention*—made subservient to a higher end. *Absorbs his personality*—makes him lose all consciousness of himself. (He loses sight of himself. All questions of personal vanity fall into the back ground) *Magnifies*—extols. *Dedication*—i. e., The consecration of his talents. *Credit*—the honour; the fair fame *Lofty endeavour*—one engaged in a high calling. *Paltry conceit*—petty vanity *The professional...authorship*—the vain glory of a successful author. *The proud...mission*—the lofty tone assumed by one who felt that he had been destined to fill the high office of a prophet *Law*—the rule of conduct; the principle which was to govern and mould his life.

Para 22. *The Thomason collection... musuem*—Thomason, a bookseller, made a collection of all pamphlets bearing on the history of the Civil war in the time of Charles I. This collection was presented in 1763 by George III, to the British Museum *Philological landmarks*—as affording illustrations to the philologist of the progressive changes which the language has undergone (A philologist is one who makes the history of words and their relations his study.) *Areopagitica*—the title is generally supposed to be taken from the Areopagos or Mar's Hill, of Athens, a famous court of justice and equity Milton appealed to the English Areopagos, a High Court of Parliament to reform itself by revoking a tyrannical decree against the liberty of the press. *Moving principle*—i. e., The motive or exciting cause, what moved or prompted him to take up action *Preconceived system .....doctrine*—a prejudice or predilection or bias in favour of a particular set (system) of opinions *Personal to himself*—in which he himself was concerned, i. e., he himself was affected by the question.

Para 23. *Stationer's company*—Founded by royal charter in 1556. The company had the sole right of printing books. Under Elizabeth, the Starchamber assumed the right to limit the number of printers and presses and to prohibit all publications issued without proper licence. *The incidence...opponents*—the course or direction of this compulsory enforcement of the law was to be turned aside from themselves and transferred to their opponents. In other words, their opponents were to suffer the enforcement of the law in their turn as they (the Puritans) had been victims under it when their opponents were in power.

Page 81. *Contraband*—that which is prohibited or excluded by proclamation, law, or treaty. Hence, books published without the necessary legal authority.



Para 24. *Such was not Milton's idea &c.*—for the liberty which he claimed was a liberty for all parties in a free state that claimed to be free and not one for his own party alone *Ubi sentire ... licet*—where it is allowed to hold the sentiments one likes, and to give expression to the sentiments he holds *Encroachment on*—unlawful intrusion upon (Unconstitutional attempt at curtailing) *Ventilate*—to give publicity to *Stirred up*—roused to action *Inexpedient*—undesirable, inadvisable *Sound*—staunch *Cromwell's "accomodation resolution"*—had probably to do with granting liberty of opinion to all persons in the state, whether Presbyterian, Baptist, or Independent, provided they were God-fearing men and Parliamentarians

Page 82. *A much wider phase .. opinion*—an aspect of religious opinion embraced by a body of individuals greater in number than the Presbyterians (He is alluding to the Independents). *Ominously*—in an alarming manner. *The compact little edifice . truth*—the neat and definite system of religious opinion which they had been constructing *With a profound conviction . ... orthodoxy*—with a firm belief that their religious creed was the only sound and true one. *Orthodoxy*—soundness of doctrine in matters of religion.

Para 25. *Divine*—pure and lofty.

Para 26. *Dogma*—an opinion authoritatively laid down and unsupported by sufficient evidence *Extemporised in*—written without premeditation, and, as it were, on the spur of the moment *Research*—investigation *Special*—bearing directly on the subject. *To ascertain general principles*—to determine the general principles on which the question was based *Disregard of method*—neglect of any systematic treatment of the question *A jurist's question*—a question for settlement by lawyers *Handled*—dealt with. *Rhetorician*—one who resorts to the arts of style and declamation for effect *Heart-stirring*—spirited *Sermon*—discourse

Page 83. *Problem*—the question for settlement. *Vagueness*—indefiniteness, *Confussion*—want of clearness *Vehicle*—medium of communication *Overcrowded and obscure*—too closely huddled together and unintelligible *Offences against taste*—scurrilous passages *Redeem*—atone for *Dictum*—statement *Current axiom*—a commonplace truth *Suppressors*—i. e., The Presbyterians *Sequel*—subsequent events *Commit*—entrust *Factor*—agent. *To see round Presbyterianism*—to have a clear and penetrating insight into its real character *Toleration of opinion*—the liberty which he would allow to others to hold their own opinions. *Inter-*

*vention*—aid: *Toleration*—sufferance, indulgence *Extirpates*—puts an end to *Charitable*—kindly, benevolent. *Gain*—win over; reclaim *Win and gain*—reclaim or bring back

Para 27. *Embargo*—restriction, prohibition (a Spanish word) *Epilogue*—supplement *Marchmont Netdham*—an English writer, who, during the Civil War, distinguished himself by his political pamphlets, first against the Parliament and afterwards against the King (1620 1678) *Mercurios Politicus*—the political Herald

### CRITICAL QUESTIONS WITH ANSWERS.

Q 1 Characterise Milton's prose, and contrast it with that of Hooker and of Jeremy Taylor.

A. (a) Milton's command over the resources of English language is wonderful. Vast is the wealth of magnificent words which he flings with both hands carelessly. The grandeur and sublimity of his prose are unrivalled.

(b) Milton can not match the musical harmony and exactly balanced periods of his predecessor Hooker. Indeed, Milton's prose writings are subject to serious deductions when we think of their syntactical disorder, and the loose, disjointed and desultory arrangement of his copies. In this, he compares disadvantageously with Hooker.

(c) Milton's prose too, is without the power of varied illustration and accumulation of ornamental circumstances, which marked the prose of his contemporary Jeremy Taylor. Milton's prose is not poetical prose but the prose of a poet.

(d) In spite of these demerits, Milton has peculiar merits of his own. He knew very well the influence of the choice of words and he mastered the language and made a capital and varied use of its resources to clothe his thoughts in suitable apparel.

(e) They are monuments of the English language so remarkable that they must be restored to by students, so long as English remains a medium of ideas.

Q. 2 What are the merits and demerits of Milton's pamphlets in general.

A. (a) They marked by a terrible earnestness. He was not fencing for pastime but fighting for all he held most worthy. His feelings were stirred to their very depths and he gave expression to them in the most emphatic manner with all the ardour that his soul could command. His rage is grand, terrible and sublime, and at times his heart breaks into terrific blasts of vituperation against his opponents.

(b) They are marked by sublime *love of liberty*. Liberty before everything was his watch-word. He defended religious liberty against the Prelates, civil liberty against the Crown, the liberty of the press against the executive, liberty of conscience against the Presbyterians and domestic liberty against the liberty of canon law.

(c) *Their grand English*. The pamphlets were ephemeral hackwork no doubt—mere inflammatory appeals addressed to the *passions* of the hour. Yet, they are a permanent monument of the capabilities of the English language and its efficacy as a vehicle of thought. Their demerits are —

(a) They are all party-pleadings, choleric, one-sided and personal.

(b) They are not work of philosophy, or speculation, or learning or solid reasoning on facts.

(c) Some of them tarnished Milton's reputation for ever.

### Q 3 Name and characterise Milton's chief pamphlets. —

A (1) *Of Reformation touching Church Discipline* — the earliest of his pamphlets—published in 1641. In 1641 there was a tendency in the nation towards a re-action in favour of things as they were. The Puritan leaders viewed this with dismay. Considerable triumphs had no doubt been gained. Strafford had been brought to the block, Laud was in the tower, the Star Chamber and the High Commission court had been abolished &c. But there could be no security that what had been gained would abide till Episcopacy was abolished. To secure this it was necessary to try and arrest the re-action, and Milton began his controversial warfare with this view, by the publication of his pamphlet of Reformation.

This was immediately followed by :—

(2) *Prelatical Episcopacy* — This was a reply to a publication of Archbishop Usher, the most learned churchman of the age. The archbishop quoted many learned authorities in favour of Episcopacy, or Church government by Bishops, and quoted amongst other authorities the *Epistles of Ignatius* (Ignatius was Bishop of Antioch in Syria after 69 A.D.) Milton knew that scholars had proved these epistles not genuine, and pointing out these, he gained an advantage. Indeed Archbishop Usher afterwards published an edition of Ignatius (1644) in which he acknowledged the total spuriousness of nine epistles and the partial interpolation of the other six.

(3) *Animadversions on the Remonstrants' defence against Smectymnus* — This was a violent personal attack against Joseph Hall, Bishop, first of Exeter and afterwards of Norwich.

(4) *An Apology against a pamphlet called 'A Modest Confutation &c'* (1642) — Remarkable for Milton's defence of his own Cambridge career, in the course of which he tells us that he laid down for himself the law that "he who would not be frustrate of his hope to write well hereafter in laudable things, ought himself to be a true poem"

(5) The four *Divorce Pamphlets* (1643—1645) upholding divorce for incompatibility of temper

(6) *The Tractate of Education* (1644) written in the interests of educational reform

(7) *Areopagitica* (1644) — (a) The occasion of it was one personal to Milton himself. His "Doctrine and discipline of Divorce" was just ready for the press when the Long Parliament's ordinance of 1643, anent the license of books, came into operation. How could that pamphlet pass a Presbyterian licenser? It would surely have been suppressed, and Milton published it without licence, in defiance of law. That law was thus particularly obnoxious to him. Milton had expected that the fall of the royal authority would mean the emancipation of the old system of licensing, and so he set himself to write an appeal to the Parliament to repeal this ordinance.

(b) The title was borrowed from the *Areopagitic Discourse* of the Athenian orator, Isocrates, an unspoken oration addressed to the Boule or Senate of Athens, which met on the Areopagus or Mar's hill. Milton's was an Areopagetic discourse in the same sense—being an unspoken oration addressed to the Parliament of England, but otherwise it had nothing in common with that of Isocrates.

(c) The language of the *Areopagitica* is too often overcrowded and obscure, and the thought vague or confused. It has few or no offences against taste, but on the other hand, it has few or none of those grand passages which redeem the scurrility of his political pamphlets.

(d) In spite of all this, it is a noble and heart-stirring appeal. It is the eloquent outpouring of a noble soul, with a scorn of narrow dogma and paltry aims. But even Milton's toleration of opinion had its limits. He would suppress "mischievous and libellous books". He was against the toleration of Popery and open superstition, which, as it extirpates all religious and civil supremacy, so itself should be extirpated, provided first that all charitable and compassionate means be used to win and gain the weak and misled.

(e) Milton's latest pamphlet was *A ready and easy way to establish a free commonwealth*. It came out in March 1760, after the strong reaction in favour of royalism had set in, which was to sweep away the men and the cause to which Milton had devoted himself.

## CHAPTER VII.

**Analysis**—**Biographical (1640-1649)** The death of his father in 1646 placed Milton in easier circumstances. During this period his mind was absorbed in the events of the Civil strife. He wrote no poetry worthy of the name, his sonnets being the highest efforts of his muse. The finest is sonnet (XV) on Fairfax, a splendid hortatory lyric. His paraphrase of the Psalms also belong to this period. In 1645, at the instance of his publisher, he brought out a small volume, being a collection of his early poems.

**Para 1.** *The city gate*—London long remained as when the Romans first fortified the city,—a circle of houses had grown up at a short distance from the various gates. *Thrown upon, the world*—cast upon the general compassion of their fellow-men for help and protection, forced to shift for themselves, without means or resources. *Embarrassed—complicated, involved* *Consequences of delinquency—that is the sequestration of his estate* *Of absolute ruin—which* had left him wholly without means. *In unravelling accounts—in* furnishing a clear statement of the accounts which had fallen into a state of great confusion. *Unravelling—clearing up* *Data—the facts themselves* *To set out—to exhibit clearly* *A debtor's estate—i.e.,* A statement showing the assets and liabilities of the estate. *Intricate—involved* *To reconcile—to adjust*

**Page 86.** *Composition records—that is, the records showing a mutual settlement between him and his creditors* In this sense *composition* denotes an agreement of a debtor and creditor by which the latter accepts part of the debt due to him in satisfaction of the whole. *Compounding delinquent—an offender who makes terms with his creditors* *Assessed—gifted Commissioners—sequestrators* *Inventory—list* *Real and personal—real estate, in law, denotes ownership of, or property in, lands* *Personal estate denotes moveable property as money, jewel, furniture &c* *Sworn to—declared on oath, as before a competent officer* *Foreclosure—the act of depriving a mortgager of the right of redeeming his mortgaged estate.* *Asset—property of a deceased person, subject by law to the payment of his debts and legacies* *Banbury—a borough of Oxfordshire, 23 miles, N of Oxford*

**Para 2.** *Upshot—conclusion, result, a term from archery, properly meaning the last or decisive shot of a match at archery.* *Tithes—the contribution of a tenth part of the produce of land or stock for the support of the clergy.* *Yard land—the area of land held by tenant of uncertain quantity, varying from 15 to 40 acres.*

Page 87. *Composition*—namely the fine of £180 mentioned on page 86 *Widow's jointure*—jointure denotes an estate or property settled on a woman in consideration of marriage and to be enjoyed by her after her husband's decease *Disbursements*—i. e., The payment of those claims. *High-flying*—ostentatious, boastful. *Portion*—dowry

Para 3. *St. Giles, Cripplegate*—Cripplegate, a locality in London so called before the Conquest from the number of cripples who resorted thither to beg. *St. Giles*, a church in Cripplegate, dedicated to St Giles, the patron saint of cripples and beggars, who himself was a cripple. *A host of eminent men* .. *mother*—a very great number of men who have risen to distinction have attributed to their mother the credit of being the first to help in the fostering and development of their talents. Bismarck, Macaulay and Carlyle may be quoted as instances. *Registered*—recorded *Ad patrem*—to (my) father. *Filial piety*—the dutiful affection of a son for a father. *Warmth*—tender regard. *Rare*—uncommon *Neo-Latin*—see note on a previous page

Para 4 *Lincoln's-Inn-Fields*—a fine square in London, laid out in 1619-36 by the celebrated architect Inigo Jones. It was formerly the resort of vagrants

Page 88. *Artists*—men endowed with special aptitude in any one of the liberal arts. *Intervals*—intervening periods *Non-productiveness*—inactivity. *Exhaustion*—i. e. the prostration consequent on too great a strain being placed on their powers. *His genius, master*—he was not under the sway, or control of his poetic impulses. *Leonardo da Vinci*—a celebrated Italian painter and a Florentine by birth (1452-1519) *Unmoved .. senses*—undisturbed by incidents of a great and stirring nature (Milton, for instance, could not look on unmoved while his countrymen were striking a blow for freedom. He could not submit to the bent of his genius in devoting himself to the composition of finished and beautiful poems) *He deliberately ... it*—he, on purpose, discontinued it for the time. *Was placed at the service of .. conviction*—i. e., was devoted to the cause of a party whom he sincerely believed to be acting in the interests of the state *This prostitution, itself*—the devoting of his mental faculties to an unworthy cause carried with it its own punishment. *Turn to*—direct his attention to. *Strength*—i. e., his fine poetic instincts were impaired in the heat of party controversy. *On the Religious... Thomson*—"Phillips mentions that some time in 1649, Milton 'lodged at one Thomson's, next door to the Bull Head Tavern at Charing Cross, and it has been supposed

that the Mrs Catherine Thomson who died in 1646, may have been one of the Charing Cross family with whom *Is the lowest point* . *poetry*—is the least successful of his poetic pieces ; the feeblest effort of his genius. Milton thus afterwards lodged. This is mere guess"—*Masson*

Para 6. *Metrical psalms*—the psalms of David, the Jewish king, rendered in the form of English verse *Not distinguishable from*—in no marked way superior to *Caroline age*—i. e., the age of Charles, *Carolus* being the Latinized form of the name *Virulence*—acrimony, extreme bitterness of spirit. *Intemperate*—violent, lacking in restraint *Did not...understanding*—did not lose that perfect tranquility of mind inexpressible in its character. *The peace understanding*—the expression is borrowed from St Paul's epistle to the Phillipians See Phillipian's IV, 7 "and the peace of God which passeth all understanding shall keep your hearts and minds through Jesus Christ" *Suspends*—temporarily. withholds *The battle of the sects*—the religious controversies between various protestant sects *Ardour*—fervency. *Sectarianism*—religious bigotry

Prge 89. *Catullus C, or Q, Valerius*, a poet of Verona—whose compositions, elegant and simple, are the offspring of a luxuriant imagination He was acquainted with the most distinguished people of his age, and directed his satires against Caesar, whose only revenge was to invite the poet, and hospitably entertain him at his table Catullus died in the 46th year of his age, B C 40. *Never ceases* . *poet—his thoughts are still coloured by the elements of poetry*. *Prosaic*—commonplace

Para 7. *On the Lord-General Fairfax &c*—Fairfax became commander-in-Chief of the parliamentary army in 1644, with Cromwell as his lieutenant-general The siege of Colchester in Essex lasted from the 15th of June to the 28th of August 1648, while Cromwell managed the northern department of the war The capture of Colchester by Fairfax, and the barbarous execution of Sir Charles Lucas and Sir George Lisle, who had bravely defended it terminated the last struggle for the King. *Manifesto*—declaration *Horlatory*—inciting ; encouraging *Trumhet-call*—signal *Imposed on them*—had rendered obligatory *Resonance*—full and sonorous melody. *Canzone*—a particular variety of Italian lyric poetry, *Imaginative equivalents*—ideal images that are typical of these thoughts *Commemorated him*—celebrated his praise. *Higher strain*—more stately verse ; language more impressive and magnificent. *Superiority to sordid interests*—his scorn of whatever was mean and ignoble. *Wreck*—spoliation and ruin, *At forty he*

*renounced ambition*—Fairfax resigned his commission in 1650, and lived in retirement till the Restoration, writing an account of his public life, and some minor works in prose and poetry—his metrical paraphrase of the Psalms being among the number.

Page 90. Para 8 *Psalmody*—art of singing psalms or sacred songs *Turned*—translated *Plenary inspiration*—that kind of inspiration in which the inspired person is incapable of uttering any error; the application is obvious *A rhymist but no poet*—one who was ingenious in the art of verification but devoid of the true instincts of the poet. *Impatience with*—strong aversion to *Drawling*—feeble and morotonous *Grind down*—compress. *Antistrophic*—having the qualities of an *antistrophe* in the Greek odes The Greek ode had three parts, *strophe*, *antistrophe*, *epode*—the Turn, the Counter-turn, and the After-song—"names derived from the theatre, the Turn denoting the movement of the chorus from the right to the left of the Dance-stage, the Counter-turn the reverse movement, the After-song something sung after two such movements" *Antistrophic . . . bard*—The poem of David, so raised that one part is sung by one man and is responded to by another *Exclusive*—sole *Cornicille*—a French Dramatist (1606-1684) *Imitatio Christi*—imitation of Christ,—a devotional work by Thomas a Kempis (B 1380 D 1471) *Jesuits*—the member of the Order of Jesus founded by Ignatius Loyola of Spain in the 16th century. *Sternhold, Hopkins*—translators of the *Psalms* of David Sternhold (1500-1549) produced a metrical version of fifty-one, the remainder were done by Hopkins, Norton and others *The Book of Common Prayer*—the book containing the formula of service for the Protestant Episcopal church, which all its clergy are enjoined to use under a penalty. The Book of Common Prayer was drawn up in the reign of Edward VI. *Doggerel*—low style of verse *Psalter*—i. e., The rendering into verse of the entire book of the Psalms *Compromise*—amalgamation

Page 91. *Distinctive*—peculiar *Overborne*—carried away wraped or clouded *What poetry forbids*—i. e., Metrical renderings that are at violation with the laws of poetry *More absorbing motives*—matters of greater interest; e g., those relating to the great civil strife. *Overborne*—carried away. *His exile*—on the execution of Charles I, Clarendon followed Prince Charles into exile, and returned to England after the Restoration. *Applying those devotions . . . times*—consoling himself by finding parallels in the psalms illustrative of the troubles which the Royalists were passing



through and out of which they hoped, like the Jewish king David, to be rescued

**Paras 9-10** *Divorce*—i. e., A final separation *Designed*—intended, had in mind *Consolidated*—established on a firm basis *Earnest*—pledge, promise *Rude in execution*—badly printed and bound *St Paul's Churchyard*—an irregular circle of houses enclosing St Paul's Church and burial ground, London *Vendible*—saleable

**Page 92.** *Naseby*—a village of Northamptonshire, the scene of Charles's last defeat by the Parliamentary army June 1645. *Philisphough*—A village near Selkirk, Scotland, where the royalist Scots under the Marquis of Montrose were routed by the Parliamentarians *String to a pitch* *expectation*—worked up to state of intense excitement and suspense. *Walter, Edmund*—the royalist poet of the day, as Milton was the Puritan poet Pope praises the harmony of Waller's verse, but he is now scarcely read (1605-1687). *Reception*—i. e., the favourable sale of the book. *Dreary*—dry and wearisome *Polemic*—controversy *Had a surfeit*—had more than enough *Surfeit*—excess *The daily garbage*—the vile intellectual food on which they had daily been nourished *Garbage*—offal, refuse *Scott's Lay of the Last Minstrel*—the first great poem of Scott, published in 1805 *The year*—Austerlitz that is Dec 1805, one of Napoleon's brilliant victories, gained over the allied forces of the Austrians and Russians

**Para 11.** *Eclogues*—pastoral poems. *Baccare frontem futuro*—bind the brow with the berry lest an evil tongue harm the future bard

## CRITICAL QUESTIONS WITH ANSWERS

**Q 1** Mention and characterise the poetry written by Milton during the period of the civil strife (1639-1649) (i. e., from the year of his return from his foreign tour to the execution of Charles I)

**A** The period is chiefly marked by *Sonnets*, not many but one in a year or thereabout

(a) His sonnet *On the religious memory of Mrs Catherine Thompson* 1646, is the poorest of the sonnets, but it is remarkable for its *holy calm*, and in this respect contrasts strongly with the sharp virulence of the pamphlets of the same time.

(b) The sonnet *On the Lord-General Fairfax, at the siege of Colchester*, 1648.—is a hortatory lyric calling upon his party in the moment of victory to remember the duties which that victory imposed upon them.

*N. B.*—The sonnet dwells upon two of Fairfax's eminent qualities *vis*, personal valour and superiority to sordid interests. But Fairfax was also remarkable for his love of learning (he saved the Bodleian Library from wreck on the surrender of Oxford in 1646), and in generalship he was second only to Cromwell

(c) *Paraphrases of nine of the Psalms*, 1648.—Milton voluntarily undertook this work with the idea of being useful to his country, as the Christians were desirous to have a new version of the Psalms of David to replace the metrical version of Sternhold and Hopkins, published in 1562. In this work, however, Milton appears as rhymist but no poet. The fact is that the noble antistrophic lyrics of David refused to lend themselves to the bonds of rhyme, and even Milton was attempting what poetry forbids

These examples show that this period, poetically considered, was a non-productive one. Milton had deliberately suspended his poetical genius at the call of what he believed to be duty to his country. Yet the refutation of a fact was his ambition, and in each successive pamphlet he reiterates his undertaking to redeem his pledge of a great poet, as soon as liberty shall be consolidated in the realm

Q 2 What earnest did he meantime give of this promise?

A. He permitted the publication of his early poems in 1645

Q 3 Characterise this edition

A. It is a little volume of some 200 pages, rude in execution, but now very valuable for its rarity. It owed its appearance to the zeal of a publisher, Humphrey Moseley who undertook the risk of it.

Q 4 What chances had a volume of verse of getting readers at that time?

A. The chances were small, for, as the publisher says, in his address to the reader—"the lightest pamphlet is now-a-days more vendible than the works of learnedest men." It was the very crisis of the civil strife, when the cavalier families were being ruined, and Puritan families would turn with horror from a Mask. Yet Milton's publisher had brought out the poems of Waller in 1644, and must have been encouraged by their sale, to try an edition of Milton, so soon after. Perhaps a finer public were beginning to tire of the surfeit of polemic pamphlets, and welcomed a book of poetry.

Q 5 Who was Leonardo da Vinci? What is meant by saying that his genius could pass unmoved through the most tragic scenes?

A. Leonardo da Vinci was born in 1452 near Florence. Died 1519. This great genius, whose works in painting are classed with those of Raphael and Michael Angelo, was also a sculptor, architect

and engineer, and he cultivated successfully, Botany, Mathematics, Astronomy, Poetry and Music. The *Last suffer* is one of his most famous pictures. He passed through stormy times of war, but his genius did not suffer.

## CHAPTER VIII,

**Analysis:**—The Crown having fallen in 1649, Milton was appointed Latin Secretary to the Committee for Foreign Affairs. In addition to his usual duties, Milton had to defend the Government against hostile attacks. The initiation into public affairs doubtless helped to solidify his judgment and correct its tendency to error, but it is questionable whether his subsequent poetry gained much from his knowledge of men and affairs. The most notable of Milton's defence of the Government are (a) His *Observation* on the peace of Kilkenny, (b) His *Eikonoklastes*, a reply to Dr Gauden's *Eikon Basilike*. The *Eikon Basilike* was an attempt to perpetuate the memory of Charles as a martyr. It created a great sensation. The purpose of the *Eikonoklastes* (1649) was to remove this impression.

Page 93 *January 30, 1649*—the date of the execution of Charles I. *Purges*—the elimination or removal of members refractory to the Government. *Safe boroughs*—boroughs whose fidelity could be relied upon by the Independents. *Ran—e*, were issued. *Plan of Constitution*—scheme of Government. *Concentrated*—centred. *Its attribution of authority*—the powers with which it had been vested. *Differences*—disunion.

Page 94 *Disaffection*—alienation. *Reorganising*—reconstructing. *In the conduct*. *Ireland*—immediately after the king's execution. *Actual war in Ireland*—where the Duke of Ormond, empowered by the late King, was at the head of a powerful royalist party.

Para 2. *Whitelocke*—a staunch Independent, who had been the president of the committee for the impeachment of Strafford. *Vane Sir Henry*—a staunch republican patriot who took an active part against the king, but subsequently opposed the usurpation of Cromwell. After the Restoration he was one of the twenty excluded from the pardon, and executed in 1662. *Conversant with*—having a knowledge of.

Para 3. *The most rigid economy... eyes*—the exercise of the greatest possible care.

Page 85. Para 4, *As a volunteer*—of his own freewill and

accord *Authorised*—i. e., acting under the authority of the Government *Bear a part*—have a share, contribute in a measure. *Humble part*—modest degree, small measure *Reorganisation*—the reconstruction of the fabric of Government *Unversed in*—unacquainted with, without a practical knowledge of. *Idealise*—to take the most generous view of a man's character; to conceive a man as being far finer and nobler than what he might possibly be in actual life *The very...vehicle*—The emotions raised in Milton's mind by the very names of Fairfax, Vane and Cromwell, could not be adequately expressed in prose The allusion is here to the Sonnets addressed to these men. *Henry Marten &c*—all distinguished men of that age, statesmen and warriors, who had served the parliament in one way or other. Colonel Ludlow had fought in Ireland, and St. John had contributed to the pacification of Scotland. *Above all the allurements &c*,—Milton had no practical knowledge of men. His imagination had formed an exalted notion of the leaders of his party The thought of being able to give a helping hand to men whom he looked upon in the light of noble and disinterested patriots was exceedingly fascinating to his imagination. *For which...vehicle*—which needed the warm and passionate language of poetry for their expression *A new world*—a new set of men and associations. *The world*—the set of men and associations which Milton courted. *Best school.....experience*—the place where one best derives the finest lessons of experience. It is amid such associations and surroundings that one becomes best acquainted with the men and the noblest and finest efforts made in behalf of their fellowmen

Page 96. *Political interludes*—that is, the political pamphlets he had written in the interval *Interlude*—see before. *Ripe*—developed. *Initiation*—introduction; insight. *Affairs*—i. e., Public affairs which would give him a practical experience of men and manners. *Opening*—chance; opportunity. *Pure*—sheer; downright. *Returned to him*—made up to him.

Para 5. *Might.. course—viz*—Poetry *Flower of age*—prime of life; at a time of life when all his faculties were in the finest and most vigorous condition *Tarnished*—sullied, stained *Obloquy*—slander. *The faction—viz*, The royalists *With impunity*—with absolute safety to himself without the risk of retributive punishment *Equitable*—just; proper.

Para 6. *Reckoned upon*—defended on, calculated as certain. *Probation*—period of apprenticeship *Solidifying*—rendering sound *Correcting*—checking. *Indispensable*—necessary.

Page 97. *Available*—useful *Element*—trait, feature; characteristic Which the poet, secretary—that is, for which Milton was indebted to his experience as foreign secretary *Personages*—the characters in the poem *Supernatural*—as for example, angels and deities *Heroic*—used as in classical mythology and denoting possessed of qualities or capacities far superior to those of ordinary men *Room*—occasion, needs *Knowledge*. . *world*—that is, his experience gained from public affairs. *Moliere*—the celebrated French dramatist and the creator of the art of comedy in France His most celebrated dramatic achievements are "Tartuffe", "Misanthrope", "Bourgeois Gentilhomme," and "Precieuses Ridicules" He satirised and exposed false pretenders in all professions (1622-1673) *Je n'ai &c*,—I have nothing more to do studying Plautus and Terence, I have got only to study the world

Para 7. *Inducted into*—appointed to *Despatches*—officials documents bearing on public affairs *Disposal*—service *Migrated*—removed *Charing Cross*—is the cross erected to the *chere reine* (dear queen) Eleanor, wife of Edward I, who died at Herdelie, near Lincoln and was buried at Westminster Charing cross is a known locality on the strand in front of the South-Eastern Railway. In every town where the corpse rested the king caused a cross of "cunning workmanship" to be erected in remembrance of her The original cross erected in the vicinity of the strand was voted down by the long Parliament in 1647 *The victim*. *barbarism*—its destruction was ordered by the Puritans, as already stated, in 1647. *Ousted*—turned out

Page 98. *Squalid*—dirty and unsightly *Bentham*—Jeremy, a prolific writer on social, political, and legal subjects, celebrated as a jurist and utilitarian philosopher His Principles of Legislation has helped considerably in the work of juridical reform (1748-1832). *Petty France*—one of the districts of London *Lost moment*—the bitter feeling of Englishmen to France during the French Revolution led to the district losing its designation *Re-baptism*—on the occasion of its receiving a new name *William Hazlitt*—the celebrated Shakespeare critic lived in this house from 1811 onwards.

Para 8. *Richard Cromwell*—succeeded his father as Protector in 1658, but was obliged to resign soon after Macaulay calls him "The feeble Ishbosheth," on account of his imbecility *Intrusively*—though they have no proper right to a place among his legitimate work *Elevation*—impressive tone.

Page 99. *Arrogant*—haughty. *Oldenburg*—a grand duchy of

Germany *Salva-guardia*—safeguard *Equable*—calm, sober *Crouching*—abject submission *Hectoring*—bullying or browbeating. from Hector, the brave Trojan hero, whom the mediæval writers represented as a braggart

Para 9. *Organ*—representative, a mouth piece of the Government *Mercurius Politicus*—page 84 *Observations on the peace &c*—A pamphlet of Milton's, published by authority in May 1649 The full title is "Observations on Ormona's articles of Peace with the Irish rebels &c." *Home rule*—the right to the management of their own affairs; in other words, the right of self-Government. *Oath of Supremacy*—enjoined by the Act of Supremacy passed in 1559 which demanded the acknowledgment of the English sovereign as the supreme head in ecclesiastical affairs *To take their part*.....*first*—to follow the lead of England in the settlement of their public affairs; to entrust to England the right to settle their public affairs *Devolve on*—place in the hands of *Indulgences*—concessions. *Extorted*—forced *Papery*—Roman Catholicism. *The death religion*—destructive of all genuine religious principles *Still conscience is ret...* *Magistrate*—the law has no right to influence a man's conscience or to try him for the sincerity of his religious convictions *Cognizance*—domain, jurisdiction *Civil offences*—offences against the state *Limitation*—restriction.

Page 100. *Essex Bealike*—the Royal Image Its English title was 'The Protracture of His sacred majesty.' The book was published by Roysdon, the publisher, a few days after the execution of Charles I It is now pretty generally allowed that the "Icon" is the work of Gardin, a clergyman of Bocking The work made a great impression on the public, and is said by Lord Shaftesbury to have contributed in no small degree to obtain for Charles the titles of saint and martyr *A measure .. safely*—a step taken to insure the peace of the kingdom and to put an end to the civil strife. *Hallam*—Henry Hallam, the celebrated historian. B 1777 D 1859 His impartiality as a historian, his extensive learning, and his scrupulous regard for accuracy has secured for him a high place in the estimation of the learned and literary world His chief works are his 'View of Europe during the Middle Ages' his 'Constitutional History of England'; and his "Introduction to the Literature of Europe." *Strain*—tinge, semblance. *Merged*—lost; blended *Reaction*—a change in popular feeling in favour of the King. *Set in*—begun *To strengthen themselves*—to make their position more secure. *Daring policy*—a brave and courageous line of conduct *Stimulus*—incentive; impetus. *The groan &c.*—

that is, immediately on the execution of the king, when, it is recorded, a dismal groan involuntarily broke from the multitude. *Time-serving*—one who meanly and for selfish ends adapts his opinion and manners to the time, one who panders to the ruling power *Extempore*—delivered on the spur of the moment *The essence*—the foundation

Page 101 *Broad*—that is a broad churchman. Broad churchmen are those who urge the largest liberty of faith and practice within the church communion *Latitudinarianism*—laxity in religious opinions *Was more .. philosophy*—was due more to the indolence of his temper than to any settled principles or convictions *Westminster Assembly*—"an assembly of Puritan Divines to advise as to the forms and creed of the future National Church" met at Westminster, July 1, 1643 Its object was to abolish Episcopacy *Took the covenant*—the Solemn League and Covenant formed by the Scotch for maintaining the integrity of the Presbyterian Church, was signed by the members of the Westminster Assembly in 1643 *Gauden. style*—Gauden had only a knowledge of books and not of things, he had only a theoretical and not a practical knowledge *Idea events*—in the place of reflections of his own were the incidents in connection with the last days and execution of the king *The man of sorrows*—Here Charles I, though originally applicable to Christ as the Messiah of the Jews See Isaiah 53, 3 "He is despised and rejected of men, a man of sorrows and acquainted with grief." *Praying for his*—after the manner of Christ The reference here is to one of Christ's exclamations on the cross "Father forgive them for they know not what they do" (See Luke XIII, 34) In his address delivered at the foot of the scaffold, Charles is reported to have said "I have forgiven all the world, and even those in particular that have been the chief causes of my death" *Who renounced . heavenly*—After the manner of the Christ In his interview with Bishop Juxon just before his execution, Charles declared "I go from a corruptible to an incorruptible crown" *A crown of thorns*—a crown of thorns was tauntingly placed on the head of Christ by the rude Roman soldiery just before his crucifixion And when they had platted a crown of thorns, they put it upon his head, and a reed in his right hand and they bowed the knee before him, and mocked him, saying, Hail, King of the Jews" (Matt. 27, 29) The expression denotes 'a mark semblance of power characterised by humiliations and sufferings' *More calculated to touch . heart*—better fitted to stir the sympathies of the people. *Imitatio Christi*—i. e., the

picture of Charles acting after the example of Christ *Imitatio Christi*—imitation of Christ, the title of Thomas à Kempis's book. *Aspires*—hopes to conform his life *Realised*—verified in practice. *Nothing in life .....it*—no act of his could compare in grace and dignity to the manner in which he faced death on the scaffold. *Moving situation*—touching or pathetic incident *No mean stylist*—that is, a skillful master of the resources of the English language. *Set out*—exhibited, expressed *Frigid and artificial*—stiff and formal *Passion*—warmth of feeling *Dainty*—critical; exacting; fastidious *Sir Edward Nicholas*—Secretary of State at the Restoration

Page 102. *Cause .....spirits*—stir the minds of the people to so great an extent. *Allay*—set to rest; tranquilize *Ordinary illusion*—common mistake. *Vogue*—popular reception *Predisposition*—bias *The vogue .....temper*—the impression which an appeal tends to produce on the popular mind does not depend on the nature of the appeal itself but on the state of the public mind for the time being for its reception If the public mind be already prepared for its reception the appeal produces a great impression.

Para 12. *Selden*—"he was" of so stupendous a learning in all kinds and in all languages as may appear in his excellent writing that a man would have thought that he had been entirely conversant amongst books" His 'De Jure Naturali' is 'among the greatest achievements in erudition that any English writer has produced'—Calerendon *Turning it round*—sifting it thoroughly; putting it through a searching examination *Asserting the negative*—giving a denial to its statements *The Independent view*—how the matter appeared to the Independents. *Tedious*—tiresome *Swagger*—boastfulness; bombast;rodomontade *Grossly*—contrageously

Para 13. *Abstruse*—recondite *Conversant*—familiar *Overt gibe*—open or manifest taunt. *Lurks*—lies concealed *Institution*—a covert remark *An abomination*—absolutely detestable *An unworthy device of rhetoric*—a discreditable resort to one of those tricks which public speakers make use of.

Page 103. *Sidney's Arcadia*—Sir Philip Sidney; one of the most chivalrous spirits of the Elizabethan age He was born at Penshurst, Kent, November 29th 1554; and died at Zutphen October 7th 1586 *The Arcadia* is a prose romance, once regarded as a manual of courtesy and refinement *Amatorious*—dealing with the topic of love *The finer sense*—his more delicate faculties of perception *From immersion.....faction*—from his having to



plunge into the low and degrading strife of religious and political controversy

**Para 14.** *Slough*—a quagmire, here fig for the low and degrading strife of religious and party controversy *Works*—employ *Plagiarism*—this piece of literary imposition or theft *Unauthentic*—spurious (The author-ship of the work was imputed to the king) *Co-adjutor*—co-worker, one who helped the king to write the book *The two royal brothers*—Charles and James, sons of the executed monarch *Safe men*—trust men with whom the secret would be safe *Gauden was not imposter*—"imposter"—a cheat or counterfeit the meaning is that *vanity* would effectually prevent Gauden from blabbing out the secret *Preferment*—promotion.

### CRITICAL QUESTIONS WITH ANSWERS.

**Q 1** What were the inducements of Milton to accept the Latin Secretaryship?

**A** (a) The increase of income was the least inducement Milton was poor, but his wants were simple and he was not naturally avaricious to covet money for the sake of money

(b) The desire to bear a part, though a humble part, in the great work of reorganization which was attempted Patriotism was one of the moving impulses of his life, he had hitherto voluntarily served his country, and therefore he did not wish to lose the opportunity of serving his country as an authorized official

(c) The desire to cultivate the acquaintance and friendship of the great men of the patriotic party, whom he idealized into types of a superior sort of creature

(d) The opportunity of getting into initiation into practical affairs He had hitherto sorely occupied himself with speculations and theories, and now the desire arose in his mind to complete his education by mixing with men and thus acquiring a knowledge of the practical side of human nature

**Q 2** On what grounds does Pattison think that it would have been well for Milton's genius and fame, if he had declined the office?

**A** (a) Peace had come, and leisure was within his reach He could now revert to his poetical office while he was in the flower of his age, with eye-sight still intact and the pleasant associations connected with the triumphs of his party

(b) It would have rescued him from the degrading incidents connected with the contentions with Salmasius and Morus These have left a blot upon the fair reputation of Milton.

(c) The school of affair, which contributes so largely to the training of a historian may also be helpful to a poet or a dramatist who has to delineate human character and human passions

But in Milton's two epics and in *Samson Agonistes*, the heroes are all supernatural and therefore practical wisdom contributes but very little to the delineation of these characters

If he had written comedies, his knowledge of human affairs would have materially helped him

Q 3. What were Milton's duties as Latin Secretary ?

A (a) As Latin Secretary, his legitimate duties were those of a clerk or translator

(b) But besides translating despatches and performing others clerical works, he must often serve as interpreter at audiences of foreign envoys

(c) He had to suprintend the semi-official organ, the *Mercurius Politicus*

(d) *General Literary work* Milton's aptitude for business of a literary kind soon drew on him a great variety of employment

Q 4 Mention and characterise some of the works which Milton wrote as Latin Secretary in behalf of the government.

A (a) *Observation on the peace of Kilkenny* —The observations are in embodiment of the new principle of toleration Though Popery be a superstition and the death of all true religion, still conscience is not within the cognizance of the magistrate There must be freedom of conscience He excepts atheism from toleration but at the same time remarks that it is toleration as professed by Parliament, and not his private opinion.

(b) Reply to the *Eikon Basilike* —The execution of Charles I, was followed by a reaction in favour of the king The *Eikon Basilike*—composed by Dr Gauden was the outcome of this feeling and at the same time gave a new impulse to this feeling It professed to be an authentic copy of papers written by the king The saint and martyr,—the man of sorrows, praying for his murderers, the king who renounced an earthly kingdom to gain a heavenly one, and who in return for his benefits, gained from an unthankful people a crown of thorns—this was the theme supplied to the royalist advocate The book created a great sensation and ran through 47 editions It evoked a strong feeling of sympathy for the royal martyr and the people never doubted than it was the production of the king and regarded it as the most exquisite, pious, and princely piece ever written.

## CHAPTER IX.

**Analysis :—**Milton's controversy with Salmasius.

Charles II, employed the celebrated Dutch scholar Salmasius to prepare a manifesto which should at once be a vindication of his father's memory and an indictment against the regicide Government. In 1649 Salmasius published his *Defensio Regia* Milton replied to it in his *Pro Populo Anglicano Defensio* (1651)

**Characteristic features of Milton's defence :—**(1) No real attempt at a justification of the English people before the bar of Europe. (2) Misses the real issues between republicanism and absolutism and the speculative inquiry as to the right of resistance. (3) Abounds in coarse personalities and a ridicule of his opponent's erudition.

Salmasius replied in a pamphlet which outvied Milton's inscurnlity Milton's patriotism cost him the loss of his sight (1652).

**Para 1. *Apologia Socrates***—an apologetic defence of Socrates. Socrates was the most celebrated philosopher of antiquity, and a native of Athens. He gave offence to his countrymen by his exposure of their pretensions to knowledge. He was held, however, in affectionate regard by his own disciples. He was accused, through the malevolence of his enemies of corrupting the youth of Athens. His unyielding attitude at the trial provoked the resentment of the judges. Though innocent of the charge he was sentenced to drink the fatal hemlock. His disciple Plato achieved as great a celebrity as his master. He belonged to a noble, illustrious, and opulent family.

**Para 2. *Hague***—the capital city of the south portion of the Netherlands. *Leyden*—is about 11 miles to the north; its university, once the most famous in all Europe, was founded in 1575.

**Page 106. *Commissioned***—authorised *Indictment*—accusatory document. *Tact*—skill. *Erasmus*—a celebrated Dutch scholar (1467—1536) *He was fighting .. own*—Milton was fighting for a cause in regard to which he felt as keenly as if it were his own. What touched his party affected Milton himself.

**Paras 3-4. *The conditions of***—the method which he had adopted for replying to his opponent. *Neutralised*—counteracted the advantages which he possessed over his adversary. *Tripping up Salmasius*—finding flaws, errors, and verbal discrepancies, in his Latin or in his statement of facts.

**Page 107. *Justifying from***—proving the English people to be innocent of *Bar*—public opinion. *Is bending all his invention .. personalises*—exercising all his skill and ingenuity into framing

gibes or taunts in reference to the private life of Salmasius *Forbles*—weaknesses. *Ascendency*—influence *He exhausts...*..abuse—he runs through all the abusive terms which the Latin language possesses *Pile*—heap together. *Contumely*—insult. *Defeats*—renders ineffective *Epidectic*—oratorical.

**Para 5.** *Hobbes, Thomas*—a great English philosopher, known by his great work *Leviathan* (1651), in which he puts forth his doctrines on government. His *Bahemoth* (1697) is a History of the civil wars *Personal credit*—his own reputation. *Humane study*—polite literature, especially Greek and Latin literature They are spoken of as the humane studies because they tended to humanize or refine mankind *Swamped*...*bears*—were thrust aside in the heat of a noisy theological controversy. *Brawl*—a noisy quarrel. *Digladations*—a digladiation is a combat with swords; hence a contest of any kind, a disputation *The contending interest*... *parties*—the chief points in dispute between the Roundheads and the Cavaliers. *The wider issue*.....*absolutism*—the still more important question for decision as to whether the republican or the despotic form of Government was to be the mode of Government in England. *The speculative inquiry*..*resistance*—an examination into the grounds or reasons on which a people would be justified in resisting the measures of a Government. *Lost sight of*—overlooked; not taken into account.

**Page 108.** *Vituperation*—invective, abuse.

**Para 6.** *A rejoinder*—a counter reply *Fluent*—easy, racy. *Spa*—a town in Belgium famous for its medicinal springs *Scioppius against Scaliger*—Kaspar Scioppius, a profound German scholar and philologist (1576-1649) He wrote an abusive satire on the pretensions of Scaliger to learning *Title-tattle*—petty scandal. *Antecedents*—ancestors, his ancestors *Channel of the person who gave circulation to*.. *source*—the party from whom he obtained the information *Cultivate*—help to improve, help in the refinement of *Responsio*—rejoinder. *Blear-eyed*—blind *Mental vision*—understanding. *Coxcombs*—idiots *Guttering*—furrowed, wrinkled *Incivilities*—discourteous phrases. *Revolting*—detestable, repellent to the feelings

**Page 109. Para 7.** *Venal*—mercenary. *Short rations*—rations denote a daily allowance of food, (here) remuneration, pay *This is a just*.. *Milton*—this, namely the taunt of venality, is a just retributive punishment on Milton *Nemesis*—in classical mythology was the goddess of vengeance. Hence, this term indicates the notion of retribution or retributive justice. *Twitted*—taunted,

reproached *Jacobus*—an English gold coin equivalent to 25 shillings, struck in the reign of James I Hence its designation. *Honorarium*—fee

Para 8. *A proficient with*—one skilled in the use of. *Tampering with physic*—to tamper is to experiment rashly Hence the expression means treating himself experimentally with medicines. *Concurred*—conjoined *Derelection*—neglect, abandonment

Page 110. *Supreme duty*—a duty of the most imperative or obligatory character *In such a case*—when the choice lay between what duty demanded of him and his personal welfare *Aesculapius*—the God of medicine in classical mythology Aesculapius received divine honours after his death at Epidaurus, Pergamos, Athens, Smyrna &c *Sanctuary*—his shrine or temple *Inward monitor*—the voice of conscience. Conscience is ascribed as the voice of God in the human soul *Spoke heaven*—spoke to him with a divine authority *Less good ill*—less profit in exchange for great evils

Para 9. *Consummated*—completed *Deprivation*—loss *Interlude*—an interval of relaxation *The key to knowledge*—books whereby knowledge is attained *Knows his way about books*—he knows the kind of books to consult for any special information he may desire *To find this key apprenticeship*—it requires a long period of training before one acquires the power and facility of being able to lay one's hands on just the precise of books which will give the information which one is in quest of It is only after a long intimacy with books that one acquires this power *Apprenticeship*—period of training *This is a point forty*—it takes very many years before one acquires this facility It is seldom that one attains to it till one reaches the age of forty *Fruition*—the enjoyment arising from his possession of this faculty *Stratched from him*—through his blindness *He had hardly time, for ever*—he had hardly time to turn this faculty to his profit in the way of enlarging his mind when the power of doing so was snatched from him through the loss of his sight, just as in old romances the wizard's book closes when one is on the point deciphering (or finding out) something of its meaning So Deloraine, the knight in Scott's *Lay of the Last Minstrel* He is scarce able to spell three letters of the mystical book of the wizard Michael Scott when the volume is closed abruptly *Like romance*—the allusion is here to the book of the great magician, Michael Scott, which the Lady Margaret of Brandome had sent William of Deloraine to fetch from the grave of the wizard in Melrose Abbey *Quanta maxima quivi*—the very utmost that I could

Page 111. *The great work*—the support which he fancied he lent his party. *Totally annihilate*—by the complete overthrow of the Puritans *Obsolete*—disused

Para 10. *Amaurosis*—a disease known as gutta serena, (the "drop serene".) The blindness was engendered in the optic nerve without any visible defect in the eye *Cataract*—a disease of the eye characterized by opacity of the lens. The eye becomes suffused or spread over by a thick film *Glaucoma*—a condition of increased tension or fluid pressure within the eye ball, resulting in loss of sight *Solicitude*—anxiety *Sonnet*—on his blindness *This ..... hypocrite*—people believe me to be in full possession of light which, in fact, I am deprived of Thus I am not really what I seem to be a hypocrite, though it is quite against my will. *Exordium*—introduction.

### CRITICAL QUESTIONS WITH ANSWERS.

Q 1 What was Milton's reply to Salmasius's *Defensio Regia*.

A. Salmasius—the greatest Latin Scholar of his age, was a professor at the neighbouring university of Leiden while Charles II. was at the Hague The latter requested Salmasius to prepare a manifesto which should at once be a vindication of Charles's memory and an indictment against the regicide government Accordingly Salmasius wrote the *Defensio Regia* which incited Milton to write in reply the book entitled "*Pro Populo Anglicano Defensio*"—Milton was much above Salmasius in mental power as he was inferior to him in extent of book-knowledge Instead of vindicating the cause of the Parliament, Milton is only bent upon making a caricature of Salmasius—as if the questions at issue were all personal. Milton's *Defensio* was not at all calculated to advance the cause of the Parliament The interest connected with the questions at issue, was transferred to the combatants, and people now with breathless attention began to observe whether Salmasius could beat the new champion or the new man beat Salmasius, at a match of vituperation

Salmasius published a long rejoinder in which he expatiated upon the private vices of Milton with all possible exaggeration This literary duel most emphatically teaches us that classical studies of themselves are not calculated to improve tastes and sentiments.

Q 2 Give some account of Milton's blindness.

A Milton's blindness had been steadily coming on for a dozen years before 1650, when he lost the sight of his left eye His work on the *Defence of the English People* completed the calamity,

and at the age of 43 he was totally blind. The doctor had warned him that this would be the result. "The choice lay before me," says Milton, "between dereliction of a supreme duty and loss of eyesight." And Milton-like, he chose what he believed to be duty. The exact disease can not be ascertained. Externally his eyes appeared uninjured, shining, he says, with an unclouded light like the eyes of one whose vision is perfect. In P. L. Book III, he inserted a pathetic account of this great calamity. This third book commences with an apostrophe to light, in the course of which and also in *Samson Agonistes*, he refers to his own blindness.

## CHAPTER X.

**Analysis :—**A violent attack on Milton appeared at the Hague in 1652 in a pamphlet entitled *Regii Sanguinis Clamor ad Cælum*. The author was Peter Du Moulin, but the work was printed by Morus. Milton, assuming Morus to be the author, inflicted a terrible chastisement on him in his *Difensio Secunda*. Reply and counter reply followed, Milton winding up the controversy with a *Supplement to the Defence*.

**Para 1. Susceptible**—sensitive ; thin skinned or easily offended  
**Perpetual wrangle**—constant strife, ceaseless quarrelling  
**Petty feuds**—trivial dissensions  
**Is not healthy intellectual food**—is not invigorating to the intellect (As food invigorates or strengthens the body), does not help to improve the mind  
**Degrade . eyes**—tend to lower them in our opinion, we do not think the worse of them for their unseemly altercations with one another  
**Irritable**—easily offended  
**Opinionative**—obstinate in holding to their own opinion, unduly attached to their own view of things  
**Ben Jonson**—Ben Jonson had satirized the lesser poets of his time in his "Portaster". Among those who fell under his lash was the dramatist, Thomas Dekker. He was roughly handled under the character of Crispinus. Dekker repaid his great antagonist in the *Satiricomic*.  
**Dryden**—Elkanah Settle was of the minor poets of the period. He was mercilessly satirized in Dryden's poem *Mac Flecknoe*. The history of the quarrel between Dryden and Settle is given at large in Johnson's life of Dryden in his 'Lives of the Poets.'  
**Pope**—like all satirists Pope had created for himself a host of enemies. His most conspicuous antagonist was Colley Cibber. Cibber would appear to have retired from the field with the honours of victory. The history of Pope's quarrel is to be found in Disraeli's

quarrel of Authers' *Voltaire*—a distinguished French writer and one of the greatest masters of ridicule ever born *Belabour*—beat soundly, castigate. *Incongruous*—absurd; inconsistent with their character *It is not so, fish-market*—the case is different with Milton It is quite incongruous for him to stoop from the high reign of contemplation to use the slang language generally spoken by low people *Language of the gutter*—vile and odious language, such as is indulged in by the vulgar people working at the gutter or ditches *The awful majesty of Milton*—the imposing grandeur which invests Milton's character *The empyrian throne of contemplation*—the very highest reign of contemplation "empyrean" is a Miltonic word, meaning the highest heaven—the heaven of God—where there is no element but the purest fire (Gr *pyr*) *Bathos*—a Greek word signifying depth, a ludicrous descent from the elevated to the commonplace *The bathos unthinkable*—we are unable, in connection with Milton, to conceive of such a ludicrous descent from the elevated to the commonplace *Universal*—all-comprehensive Bacon's mind which could comprehend and enfold in its grasp every species of intellectual pursuit *Shank place*—degrades itself to the ignoble pursuit of advancement of office *Jars upon*—offends *Passed proverb*—become a commonplace expression *Here*—as in the case of Bacon *Grass of winds*—power of intellectual comprehensiveness

Page 113. *Despicable region*—contemptible level *Level*—moral standing *Average education*—of men of ordinary good-breeding (gentility) and education *The name of Milton sublimity*—the name of Milton suggests to the mind notions of loftiness and grandeur *Villifying*—debasing *Measuring, age*—had entered into a classical contest with a rival in every way worthy of his attention as by being the first classical scholar of the day (The expression is borrowed from the notion of measuring swords before engaging in a contest, hence bringing into competition as a test of equality) *Alexander Morus*—a Frenchman of Scottish descent then settled at Holland *Wreaked*—gave vent to his vengeance. *August periods, eloquence*—stately the eloquent Latin sentences *Chance fortunes*—who lived by his wits, who lived a precarious existence *Tarnished*—sulked *Graeculus esuriens*—a starving little Greek *By the turn principle*—that is, in the course of repeated changes of opinion which men underwent at this period, Morus found himself on the side of the party opposed to Milton He attacked Milton not because he differed from him in principle but because he (Milton) chanced to belong to the faction. *Beguile*



.. *idea*—cheat himself into the belief *Serving cause*—helping to promote a moral or political principle

Para 2 *Central authority*—invested in the person of Cromwell from whom all power emanated *The ecclesiastical aims*—the *ecclesiastical aim* of the Stuarts was to establish Roman Catholicism in the United Kingdom, and their *Dynastic aim* was to establish the divine right theory of kings *A national policy*—a system of government which had the good of the entire nation in view *Sprang place*—became a matter of supreme consideration *Self-assertion*—the vindication of his rights *Pursuing ends*—i.e., fighting in defence of puritanism against the church

Page 114. *Vulnerable point*—the weakest part, the part most exposed to attack *Odium*—hatred *For the most regicide*—the execution of Charles made the puritans hateful in the eyes of the continental nations By steadily and persistently dwelling on this fact the enemies of the Commonwealth were able to weaken her influence abroad This was the point which was open to the attacks of her enemies (vulnerable) and one which was not capable of defence *Quarter*—i.e., region, country *United Provinces*—the Netherlands, formerly comprising Holland and Belgium *The country lawful prince*—this is sarcastic Holland was a dependency of Spain in the middle ages But about the year 1572, the tyranny of the governor Alva drove the people into rebellion against Spain After a long and sanguinary struggle, Holland was able to assert her independence, chiefly through the genius of William, first Prince of Orange Philip II was then king of Spain

Para 3 *Rigi ad coelum*—an adaptation of a Biblical phrase *Common*—ordinary, with no striking or conspicuous feature about it *Hyperbolic*—exaggerated, extravagant *Declamation*—rhetorical display *Rabid*—frenzied *The Scaliger-hypobolismaeus*—the supposititious Scaliger This was the name of a scurrilous work published in 1607 by Gasper Scioppius (1540-1609) Five months after its appearance Scaliger died *Tactics*—sly artifices *Odious*—detestable *To the object satire*—Milton and his party *Without regard probably*—i.e.,—in open violation of truth and the likelihood of the facts being as they are described *Are proverbially credulous*—are, as it is well-known, ready to believe, without sufficient evidence *About the man*—namely Milton *Had dared*—had the arrogance or effrontery *The royalist champion*—Salmasius *Distorting*—misrepresenting

Page 115 *Discredit*—disparage *Excuse*—plea of justification, apology. *Author*—Du Moulin. *Random*—indiscriminately. *The...*

*defamation*—the usual catalogue of slanderous and abusive terms. *Their best weapon*—their most effectual means of attack. *Infamous productions*—scandalous and disgraceful works. *Hatched . pedants*—written by pedantic theologians, bound by their vows to lead single lives. *Celibate*—unmarried. *In the foul atmosphere . colleges*—amid the debasing influences and associations of the Jesuit Colleges. *Gamut*—range. *Charges*—accusation. *Ranges*—extends. *The gamut of . crime*—the range of accusations brought against an individual extends from errors in grammar of which he might be guilty to charges against him as being implicated in unnatural crimes. *Mitigation*—extenuation. *Excess*—the extravagant scurrility. *Provoked*—given occasion for, had afforded grounds. *Onfall*—attack. *Throws dirt*—indulges in scurrility and slander. *Must expect...him*—must be prepared to receive like treatment at the hands of his adversaries. *Mud-throwing*—disparaging or discrediting an individual. *Blackguard*—the one who is the least scrupulous. *As it is right...I am*—hence this is his especial province. *Has the best of it*—emerges with greater triumph from the fray.

Para 4. *Supervision*—superintendence. *Monstrum*—a monster, horrid, huge, shapeless, with loss of sight (this is Virgil's description of Cyclops in the *Aeneid*). *Nurished*—cherished.

Page 116. *Antecedents*—the earlier events or circumstances of one's life. *Discretion*—prudence. *Inprudent*—thoughtless. *Certainties*—i. e., Dogmas, the truths or varieties. *Divinity*—theology. *Esspionage*—system of watching the words and conduct of others by the agency of spies or secret emissaries. *Delation*—properly, conveyance; here, of scandal &c. *The system of Kirk*—*delation*—the system of Church discipline, then in vogue, might well allow a man to have a secret look into the conduct of others and to take to means of scandalising them. *Standing Jest*—the stock piece of witicism; the one perpetual joke. *Stand.ing*—permanent, fixed. *Gouvernante*—house keeper. *Cure*—the parish priest (The point of this indelicate jest is obvious). *Anxiety*—eagerness. *To detect*—to discover. *Intimacy*—friendship. *Construction*—interpretation.

Para 5. *Through every channel*—by every possible means. *Lurking*—lying in concealment (namely Du Moulin). *Close to . elbow*—that is, in England itself. *Petty gossip*—frivolous scandal. *Negative assurances*—emphatic assertions that he was not the author. *Weighed nothing with Milton*—was held of no account by; he paid no heed to it. *Assumed to be*—taken for granted as being. *Barter*—raillery; ridicule. *Mingled*—intermixed, inters-

persed *Ferocity*—vehement invective, diatribe *Tittle-tattle*—idle gossip *Sonorous periods*—resonant sentences *Disproportioned*—inappropriate, unsuited *Material content*—substance or matter The sublime and ridiculous expressions are quite mixed up, without their being any line of demarcation between them. The allusion here is to the common saying—“There is but one step from the sublime to the ridiculous” *Without the step*—in reference to the popular saying that there is but a step between the sublime and the ridiculous

Page 117. *Faratical cholera*—a display of anger springing from religious bigotry *Grotesque jocularly*—whimsical banter *Rolls forth his charges*—gives eloquent and sonorous expression to his accusations The word rolls is suggestive of the stately and sonorous eloquence of his language *Incontinence*—moral laxity. *Petty rascality*—contemptible rascality *Saved*—prevented *Unseen'y*—indecorous, disgraceful *The comedy complete*—the amusing character of this diatribe reaches its climax Blinded him—made him incapable of seeing things as they were Ajax—next to Achilles, was the bravest of all the Greeks in the Trojan War. After the death of Achilles Ajax and Ulysses disputed their claim to the arms of the dead hero When they were given to the latter, Ajax was so enraged that he slaughtered a whole flock of sheep, supposing them to be the sons, of Atreus, (viz., Agamemnon, the leader of the Greek forces and his brother Menelaus) who had given the preference to Ulysses, and stabbed himself with his sword The incident is dramatised by the Greek tragedian Sophocles in his play of Ajax *Achæans*—the name is applied, indiscriminately, to all the Greeks by the poets He is mad Achæans—Milton, like Ajax, maddened by his fury, is venting his rage on and punishing the innocent instead of the guilty Just as Ajax blinded by fury mistook the innocent sheep for the Greeks who, he thought, had wronged him, in the same way Milton, maddened by rage, punished the innocent in place of the guilty

Para 6. *Indispensable*—essential, necessary. (They help us to understand Milton's character If we would understand Milton's nature fully, it is essential that we should know something about the character of his Latin pamphlets) *Grand disdain*—lofty scorn *Reproducing*—being a model or imitation of *The concentrated intellectual scorn*—the disdain for the intelligence of his opponents expressed in terse and pithy language *Latin Persius*—i.e., the Latin Poet, Persius (32-62). (Aulus Persius Flaccus) He

was celebrated as a satirist. He made the faults of the poets and orators of his age, the subject of his trenchant satires. *Purity*—integrity, uprightness. *This lofty cast of thought*—this tinge (cast) of nobility or grandeur which invests his thoughts. *Meanest*—the most petty and insignificant. *Intense subjectively*—passionate egotism. *Breaks out*—discloses itself, forcing its way through all restraint. *Saving the*—pleading the defence of the English people. *Intrusive*—out of place; inopportune. *Irrelevant*—inappropriate in no way bearing upon the subject. *Paradise Lost.. yet*—he had not yet published his great epic poem which might render such personal disclosures welcome and interesting. *Living fragments*—fragments which, from the deep interest they possess, are alone worthy of remembrance.

Para 7. *Tides Publica*—that is, the testimony of the public. *Testimonials to the character*—evidences produced by him in defence of his character. *Unchastity*—incontinence, moral laxity.

Page 118. *No laughing matter*—in other hands, a most serious affair. *Exculpatory*—exonerating him from guilt, in proof or vindication of his innocence. *Denunciations*—invectives.

Para 8. *Was no match for*—could not combat against. *Milton's magnanimity.. irritation*—Milton's generosity of character was not strong enough to help him to combat successfully against his feelings of vexation. His irritation got the better of his generous feelings. *Reiterating*—repeating. *Made it his own—i. e.*, made himself responsible for its contents. *Budget of calumny*—the catalogue of slanderous tales. *Budget*—a small bag, (here) used figuratively for stock, store, collection. *Unorthodoxy*—unsoundness in matters of religious doctrine. *Rife*—current, prevalent. *Clerical controversy*—controversy between priests. *Milton, Jehova*—Milton sets forth in lofty and impressive language such as would become a great prophet of the Hebrews to use on a great and solemn occasion.

Para 9. *Wealth*—abundance. *Opprobrious*—vituperative; defamatory. *Circumforencous, prostibular*—this strolling vender of quack medicines, this worthless vagabond.

#### CRITICAL QUESTIONS WITH ANSWERS.

Q. 1. What was *Regni sanguinis clamor* (cry of the king's blood) *ad Caelum* (to heaven)?

A. This is a little of a pamphlet written by Peter Du Moulin in England but printed in Holland under the supervision of Alex. Morus (Moir or More.) Morus wrote a preface to the pamphlet, and as the real author's name was concealed, the public believed

and Milton believed that Morus was the author of the book itself. The book was full of exaggerated praises of Salmasius and of serious abuse of Milton. In fact, every odious crime is imputed to him without regard to truth or probability.

Q 2 Give some account of Milton's replies

A The first is entitled *Defensio Secunda*, published, May 1654. It is in Latin, Morus is taken to be the author of the *Clamor* and is fiercely attacked throughout. Morus replied in *Fides Publica* (confidence public), a pamphlet so called because it was largely composed of testimonials to his own character. In August, 1656, Milton answered in his *Defensio Pro Se* (Defence for himself). He reiterated his belief that Morus wrote the *Clamor* and reiterated his charges against Morus' character strengthened by new facts. Morus published a supplementary—*Fides Publica*—which Milton met by a supplement to the Defence.

Q a. Characterise Milton's Latin pamphlet's generally

A They are marked by —(a) Grand disdain of his opponents (b) Certainty of the absolute Justice of his own cause and of the purity of his own motives (c) Intense subjectivity.

## CHAPTER XI.

**Analysis :—**(a) Milton successive political phases, (b) Cromwell's foreign policy and the Piedmontes Massacre, (c) Milton's friends

A Milton was too much of an idealist to be of value to practical politicians. But though an idealist he cannot, like Hobbes, Locke, Burke, &c., be said to have contributed anything to the sphere of speculative politics. (1) We first find him a member of the Established Church, on its Puritan and Calvinistic side. (2) Next, in 1642, when he wrote his *Reason of Church Government*, while still a monarchist, he is not a believer in a blind adhesion to the person of the sovereign. (3) Before 1649, we find him an *Independent*. The question for decision now was as to the mode of administration of the Commonwealth, whether (1) by a representative assembly; (2) or by a body of picked men, (3) or by a single ruler. Milton was practical enough to see that the only possible solution between anarchy and regalism was by means of a Protector. Milton passed through the successive political phases of (1) Church-Puritan, (2) Presbyterian, (3) Royalist, (4) Independent, (5) Commonwealth's man; (6) Oliverian.

*An examinations of Milton's political changes* —Milton's political

changes were not those of a placeman. He embodied in his person the successive stages in political development through which Puritan England had advanced. The motive force was a passionate attachment to liberty, liberty of thought and action.

*Milton, an Oliverian*—Milton was an Oliverian with the following reservations—(1) Milton, unlike Cromwell, viewed with disfavour State interference in matters of religion. (2) Again, unlike the Protector, he abhorred the maintenance of an established clergy.

B Cromwell's foreign policy coincide with that of Elizabeth instead of coquetting, like the Stuarts, with the Catholic states, he tried to place England at the head of the combination of Protestant states of Europe. When in April 1655, the Vaudois atrocities took place, Cromwell despatched a special envoy to remonstrate with the Duke of Savoy.

C *Milton's friends*—Milton lived an isolated existence.

His chief friends were—(1) Andrew Marvel, in whom Milton found a congenial companion, a young man of poetic tastes. (2) Merchmont Needham. (3) Samuel Hartlibb. (4) Lady Ranelagh, a woman possessed of an excellent understanding and cultivated tastes. (5) Dr Paget. (6-7) His former pupils Henry Lawrence and Cyriac Skinner.

Page 119. *Momentous*—marked by the occurrence of great and stirring events. *Formulated*—gave expression to in definite and succinct language. *Incorporated*—embodied. *On the course of influence*—he had no voice in the direction or control of public affairs. *As he had no transaction*—as he was not admitted to a share in the Government of the state. *Know the ... of the nation*—guage the popular feeling on matters of public importance. *Idealist*—doctrine; one who had his own theories on politics. *He does not ... politics*—that is he did not elaborate a political system of his own, he did not build up, in theory, a regular political system. (He had loose and disjointed opinions on politics.) *Court*—can be numbered; can be said to have a place. *Those philosophic names*—E. G. Plato, Aristotle, Bacon, Lock, Bentham. *Who have... thought*—who have exercised no influence on practical affairs, though they have been successful in moulding the opinions of men. *They are part of ... fact*—they give us glimpses into Milton's character. They show us the kind of man Milton's was. We are able to form an estimate of Milton's character through them. *World of action and of mind*—the practical and intellectual sphere. (Since they were in no way concerned in influencing practical affairs or in shaping the minds of men of his or subsequent generations.)

Para 2 *Breeding*—educational training

Page 120 *Laudian*—that is the party represented by Laud ; in other words, the High church party who leaned towards an elaborated ritual *Arminian*—see note Arminianism p 6 of the text. *Pale*—enclosure *Puritanism* *Presbyterianism*—Puritanism was a term of wider signification The Puritans maintained a strict Calvinism in doctrine, and demanded, in opposition to those who desired a reform of the church service, the substitution of one from which should be banished all resemblance whatever to the forms of the Roman Catholic Church Large number of them were found both in and out of the Church of England Presbyterianism might be regarded as a specified form of Puritanism (for Presbyterianism see note on the word, p 4 of the text) *The Scotch or Genevan discipline*—the system of church Government by presbyters as adhered to by the followers of Calvin in Scotland or Geneva *Attached to*—faithful in his allegiance to *In the abstract*—viewed as a theoretical question, in theory *Had sanction*—had, in a measure, the Divine authority in its support It was a form of Government confirmed Divine approval (The belief was based on the Bible which taught that kings were appointed by God to reign over a people The belief was expressed in the famous phrase current in reign of King James I,—The Divine Right of Kings) *To the scriptural*—i e, to be doctrines having the support of the Bible *Wider conception*—a larger and more comprehensive view of the rights of man *Christian*—That is, the rights not a particular individual or a particular sect but those of mankind at large in their political and religious relations *Expanded*—developed *State church*—a church under the patronage of the Government *Commonwealth*—a system of Government based upon the general weal or good of the people *Situation*—position of affairs *Develops*—brings to the surface, gives rise to *Administered*—governed ; how its affairs shall be managed *Representative assembly*—an assembly or a body made up of members elected by the nation (after the manner of the House of Commons) *Picked council*—a carefully selected group of citizens in whom the nation can repose trust (after the fashion of an oligarchy) *Test*—trial, examination *Broke down*—ended in failure, ended in a fiasco *The experiment of a representative assembly &c*—this parliament proved refractory to Cromwell's authority—they questioned the Protector's title and authority and did not refrain from personal attacks on him Wearied of the clamour, Cromwell dismissed them on the 31st of January, 1653-

*Commonwealth's man*—one who favoured the commonwealth form of Government (In the Greek commonwealths the Government was democratical or oligarchical. In the later form of Government the supreme power was vested in the hands of a small exclusive class. The form of Government recommended by Milton bore resemblance to an oligarchy, though the main consideration with him was the good of the people at large) *Arrived at this point*—having advanced so far in his political views *Take his stand upon*—be an advocate for, be a resolute supporter of *Doctrinaire republicanism*—republicanism resting on theoretical grounds, without a sufficient regard to practical considerations (doctrinaire) *Lose sight of... equality*—sacrifice real liberty in his effort to obtain political equality *Vane, Sir Henry*—a staunch republican and Fifth-monarchy man See page 94 *Bradshaw*—who acted as president of the high court of justice, which tried and condemned Charles. *Overton* was a republican fanatic of the same stamp *His idealist exaltation*—his enthusiastic attachment to his political theories, (his ideal views of Government) *Sweep him on into*—impel him into adopting

Page 121. *Would Muggletonian*—would Milton's high notions of liberty compel him to become a fanatic like those of the Levellers, Fifth Monarchy or Muggletonian? *The Levellers* were the Radicals of the time of Charles I, and the commonwealth, who wished to see all men on the same level. *Fifth Monarchy* is the name of a fanatic sect of mean Puritans who supported Cromwell *Muggletonian*—a sect that arose in England in 1651 Formed by *Muggleton* a journey-man tailor *Current Fanaticisms*—the narrow liberal and extravagant views on the functions of Government then in vogue *Leveller*—one of a party which arose in the army of Long Parliament about 1647 They professed a determination to level all ranks and establish equality in titles and states throughout the kingdom They were put down by *Fairfax* *Fifth Monarchy*—name of a fanatic sect of republicans in the days of the Puritans, who believed in an approaching "rule of saints", when Jesus Christ would come a second time, and reign over the earth for a thousand years *Fifth monarchy* or the last monarchy, in allusion to the four great monarchies of the earth—The Assyrian, the Persian, the Macedonian, and the Roman *Unpractical*—unconversant with men and affairs *State affairs*—political transactions *Personal Government*—absolutism *The only solution*—the only settlement of the question, the one way out of the difficulty *Unpractical as he was . solution*—though Milton was not conversant with men and



public affairs, yet, as Latin Secretary, he had gained a sufficient acquaintance with political transactions to know that the only way to settle the difficulty and to put an end to the distracted state of things was for Cromwell to assume the supreme power in the state. *Conquered*—won *Maintained*—preserved *Levelling chaos*—the anarchy and disorder (chaos) into which the state would be thrown by giving practical effect the doctrines of the levellers *Royalist reaction*—a change of opinion in favour of monarchy. *Prised names*—valued the liberty of the individual more than the cause or the interests of any political faction *If the liberties*—those who valued individual liberty of opinion and freedom of action as being of far greater importance than the interests of any political faction felt that Cromwell was the one person who could preserve for them the enjoyment of these privileges which his sword had helped to win. They saw clearly that they had to choose between anarchy and disorder on the one hand, if the levellers *were* to have their way, and, a return, on the other, to the principles which had been upheld by Charles I and the royalists. Experience had shown them that the political principles of Charles I and his party were most subversive of all free institutions. *Oliverian*—an adherent of Cromwell. *Particular reservations*—certain limitations. *The political absolute*—the urgency of political affairs, the critical state in which the Government of the country was then placed rendered it wholly unavoidable. There was no other alternative left to Cromwell. *Were embarked*—were participators with him.

**Para 3** *Church puritan*—a member of the established church though a puritan. *These political phases*—the changes in opinion in regard to political questions, the stages through which he passed in the history of his political development. *The acquiescence of placeman*—the slavish compliance of an office-holder in the State. *Placeman*—one who holds office under the Government. *Indifferentist*—one holding a neutral position in relation to political parties, equally ready to side with one or other political party. *Mutations*—changes. *Still less were opinion*—still less were these political phases through which he passed due to the influence of any political party or to the ascendancy, of any body or public opinions, over his mind. *Emphatically*—in forcible language. *Of a shadow*—the slightest trace, the faintest manifestation. *Inconsistency*—a want of uniformity between his actions and his principles or convictions (He could not be accused of acting contrary to his convictions). *Wavering*—irresoluteness, a hesitant, or uncertain attitude. *Tenuity or persistence of idea*—an obstinate adherence to his opinions.

*Amounted in him...character*—i.e., was so conspicuous a trait in his character as to be equivalent to a real blemish in him. *Dominated*—mastered. *Intimately*—closely, minutely

Page 122. *Could be more . texture*—could be more harmonious and consistent with itself. *Shades of colour . ground*—the adoption by him of every gradation of public opinion which happened to be the one prevalent at the time. *Shades—tints*, here for the gradations of public opinion. *The prevailing . ground*—the set of political opinions which were current at the time. *The genuine development.. individual*—the stages through which, in the history of its advancement in politics, the mind of the puritan body of England passed, reflected itself in the history of Milton's political development. *The names which we ..an individual*—the gradations through which Milton passed represented the changes in political opinion which the puritan thought of England had steadily undergone from time to time. His opinions were not borrowed from the set of opinions that were current at the time, but mirrored the gradual development of the political mind of Puritan England. Milton was thus the embodiment or representative of Puritan England. Each phase marked the *independent* development of his own mind. *Moved foward*—advanced in his views. *With Cromwell and the rest*—he was one of the units that made of the puritan party and his mind came, as it were, under the same law of political development, that influenced the minds of the party as a whole. *The motive force*—the impulse which influenced or governed their conduct. *Passionate attachment*—intense devotion. *Personal liberty*—liberty to be allowed to each individual. *Liberty action*—namely, the right to think and to do as he chooses. *This ideal force .minds*—this lofty conceptions of liberty which influenced the minds. *Worthies*—noble and generous natures. *The soul . enterprise*—the leading spirits in that undertaking. *The mainspring*—the impelling cause, the inciting motive. *Quakers*—known also as the "Society of Friends" A Christian sect which took its rise in England about the middle of the Seventeenth Century through the preaching of George Fox. *Wilder*—more extravagant. *Annabaptists*—a Christian sect who hold baptism in infancy to be invalid and required adults who have received it to be baptised on joining their communion. The name is best known historically as applied to the followers of Thomas Munzer, a leader in the Peasants' War in Germany, who was killed in battle in 1525, and to those of John Mathias and John Bockold, or John of Lyden who committed great excesses while attempting to establish a

socialistic Kingdom of New Zion or Mount Zion at Munster in Westphalia, and were defeated in 1535, their leaders being killed and hung up in iron cages *Workings*—operation *Same idea*—the passion for liberty *Disciplined*—trained, regulated *Formulated doctrine*—thrown into the definite form of a political tense. *Harrison, John*—one of the members of the High court of justice which sat in judgement on Charles I. He was the son of a butcher, and rose by merit and bravery to the rank of colonel in the parliamentary army. He was executed with nine others who had signed the king's death warrant, at the Restoration. His political principles were those of a Fifth-Monarchy-man *Bowed down to creed*—held in the same reverential regard as a body of religious beliefs, which they worshipped with a blind devotion. *The idea of liberty, juncture*—the sentence means that to the extreme republicans like Harrison and Overton, liberty was something of a religious dogma, allowing not the slightest deviation or compromise. Hence these enthusiastic dreamers of an earthly Zion held off from the practical statesmen like Cromwell, at a time when their high talents could have done immense good to the state. *Anti-Oliverian*—who were opposed to Cromwell *Intransigents*—the irreconcilables, those who refused to agree or come to an understanding with Cromwell. the extreme republicans of the Puritan Party *Became one of these Government*—became one of the greatest obstacles of the Government. (In the name of liberty they were ready to thwart and oppose Cromwell at every turn) *His idealism*—i.e., his theoretical conceptions of liberty *Thoroughness*—the uncompromising bent of his nature *Obstinate persistence*—stubborn adherence to his convictions *Was not unlikely* *rock*—would, in all likelihood, have ruined himself politically over the same difficulties that had brought about the effacement of the extreme republicans (He, like Vane and others, would have fallen away from Cromwell) *Constancy*—unflinching adherence *To the principle liberty*—to the party who maintained the right of freedom of individual opinion in religious matters, that is, the Independents *Supreme authority aim*—Cromwell had no intention of ruling as a despot *He used it only soul*—he used his despotic power to put into practical effect his views of religious liberty, the maintenance of order in the state and the establishment of protestant supremacy in Europe, to which all his thought was devoted.

Page 123. *Whether of worship ..Government*—whether religious or political *Expediency*—the needs of the moment.

**Para 4. *Dropped***—abandoned. *Comprehensive*—i.e., based on tolerant liberal principles which would make it open to all Christian bodies in the kingdom. *They satisfied—godliness*—fulfilled the expectations of the congregations as to the purity and virtuous character of their lives. *To have remained Platform*—to have stood up for the freedom of religious opinion advanced by the independents. *Platform*—a systematic scheme or body of principles, especially religious political principles, expressly adopted as a policy or basis of action. *Here Milton ..platform*—Comp Masson — “While Cromwell, who had set up a Church establishment on the broad basis of the comprehension of all the English evangelical sects, regarded the sustentation and perpetuation of such an established church in the nation as the very apple of the eye though equally resolute also in his other principle that there should be ample toleration of dissent from that church and liberty beyond its bounds — Milton had settled more into the theory of absolute religious voluntarism, regarding a State Church with a toleration as only a deceptive compromise, and thinking religious liberty incompatible with the existence of a State Church on any basis whatever” *Step over*—transgress. *Province*—department. *The old prelatial church*—the Episcopal church, the Church of England. *Had usurped upon state*—had wrongfully asserted its right of interference over that which belonged to the sphere of Civil Government. *But in spiritual, conscience*—but in regard to religious beliefs each individual should be left free to follow the dictates of his own conscience. *And not ..regulation*—and his views should not be made the subject of civil control.

**Para 5. *Tithes***—a tithe is the tenth part of the increase annually arising from the profits of land and stock and the personal industry of the inhabitants, allotted for the maintenance of the clergy or priesthood, for their support, and other church purposes. *Settled stipends*—fixed allowances. *Abhorrent*—hateful, repugnant. *A hiring*—one who sells his services for a fixed sum. The term occurs in *Lycidas*. *The law of tithes is a Jewish law &c*—the practice of dedicating tithes was as old as the time of Abraham, who presented the *tenth* of all his property, or rather the spoils of the victory, to Melchizedek (*Gen xiv*). The first enactment of the law respecting tithe is to be found in *Leviticus (xxiii 30-33)*, where it is laid down that the tenth of all produce, as well as of flocks and cattle, belong to Jehovah, and is to be given to the Levites, as the reward of their service. In the *New Testament* stress is nowhere laid on the payment of tithes for the support of the apostles. See

*Matthew vi 25 ; 1 Corinthians, iv 11-12 ; ix 18 &c. Repealed—annulled By the Gospel—that is by the advent of a new dispensation ; by the institution of a new and a different order of things Freewill—given of the own will and accord Antipathy—aversion. Importunately—obtrusively*

Page 124 *Dogmatically expounded—authoritatively set forth as a tenet. Secular power—that is, the Civil Government No thanks to the forces—the credit is not due to those who resort to measure of persecution Under force true flourishes—for instance, the spread of Lutheranism on the Continent and of Puritanism in England Bane—corrupting influence Tax—ascrbe Salaried ministry—a clergy paid by the State With sect—with being one of those extravagant notions belonging to a particular religious sect Nor can we, sect—we cannot ascribe Milten's antipathy to a paid clergy to the unreasonable zeal or craze of the religious party to which he belonged and with which he became infected through his intercourse with them. Ministered to—have its spiritual wants attended to Brother—i e, a member of the same religious denomination In a like frame of mind—one who is in the same spiritual state of mind as himself. To assign salary—to create a special appointment for this species of work with a salary attached to it To offer, inducement—to hold out a salary as an incentive To simulate—to make a pretence to Has decided against science—has resolved that no pecuniary reward shall be given as an inducement to the study of science Poison—bane, source of evil His speculative opinions—his abstract views on religion State endowment—the payment of the clergy Church establishments—regular ecclesiastical organisations supported by the State*

Para 6. *Corneille—Guilburt de Pixerecourt a celebrated French dramatist*

Page 125. *Genuine inwardness—honest sincerity of opinion George Fox—the founder of the quakers Unworldlyness—personal disinterestedness Neal, Daniel—an English non-conformist divine, author of A History of the Puritans, 1676-1743 Aptness—fitness*

Para 6 *Poverty—commonplace character ; their dealing with dry and unimportant matters Weighty negotiations—important official transactions Blab—disclose, give publicity to (state secrets) Massacre of the Vauds—[Vand is a Swiss canton on the borders of France] The Voudois were a protestant community, half French and half Italian, and living in the valley of the Cottian Alps, who were believed to have kept up the tradition of a primitive*

Christianity from the time of the Apostles By an edict of the Duke of Savoy (1655), they were required, to become Catholics or to leave his dominions within twenty days On their resistance, forces were sent into their valleys, and the most dreadful atrocities followed Many were butchered, others were taken away in chains, and hundreds of families were driven for refuge to the mountains covered with snow, to live there miserably, or perish by cold and hunger *Massacre of Scio*—Scio or Chios is an island of the Ægean Sea, belonging to Turkey "At the outbreak of the Greek insurrection in 1822, some of the inhabitants having sympathised with the movement, a horrible massacre took place, 25000 men being killed by the Turks and 45000 sold as slaves" *Humanity*—the human feelings of pity and benevolence *Outraged*—received a shock *Outpost*—one of the towns which stood on the outer verge of protestanism as representative of the protestant cause

*Para 7. Confederacy*—group of states united together for the advancement of the definite ends *Progressive . Europe*—that part of Europe distinguished for the advancement of liberal ideas and its freedom from the trammels of Catholicism

*Page 126. Coquetting with*—manifesting an irresolute leaning towards, exhibiting a hankering after *To coquette*—to manifest an appearance of tender regard, hence to act without seriousness or decision *Had leaned connexions*—had given their own personal support as well as that of the government to the policy of an alliance with Catholic countries The allusion here is to the persistency with which James I sought the friendship of Spain, and friendly disposition which Charles I, through his marriage with Henrietta Maria of France, showed for that country *The parliament dismissed*—the Elector Palatine was undoubtedly the natural head of German Protestantism In 1610, the Elector Frederick had married Elizabeth Stuart, the daughter of James I In 1619, the Protestant Bohemians elected Fredrick as the king. Hoping to have the support of England and that of the Protestant powers, Fredrick accepted the crown of Bohemia His acceptance was followed by a combination of the Catholic powers of Austria against him The former attacked Bohemia, and the latter, the Palatinate, and in, 1620, Fredrick was expelled from both countries The Parliament which met in 1621 seeing that the king had no intention of going to war with Spain, directed their attention to the reform of abuses at home Irritated by the impeachment of Bacon and Mompession, James dissolved the Parliament *Placed England ...Spain*—Spain being the head of the Catholic half of Europe,

*Had a divided interest*—had leanings both towards Protestantism as well as Catholicism. *France had a divided interest*—France was at this time agitated with factions. Louis XIV. was a minor. *Cardin Mazarin* with the Queen-mother Anne of Austria ruled the state, and were for the Catholic interest, while the Prince of Conde, who was the head of the Huguenot party, leaned towards the opposite side. *The cardinal*—Cardinal Mazarin, minister of France during the minority of Louis XIV., who came to the throne in 1643, when only 5 years old. He enjoyed his power till 1660. *Ultramontane party*—i. e., the party beyond the Alps, in other words the Catholic party.

*Para 9. Aided the impulse political forces*—gave the stimulus to the direction in which the political affairs of Europe were already tending through the sympathy excited in Protestant communities on behalf of the Vaudois. In other words, accelerated the union between Protestant States. *The aim of the Jesuit policy*—this was one of the main causes of the Thirty Years War,—“the determination of Catholicism to make one grand effort to refetter a half-liberated Europe.” *Extirpation*—destruction, a rooting out. *Piedmontese*—pertaining to Piedmont, a region in North-Western Italy, bordering on Switzerland and France.

*Page 127. Turin*—the capital of the Duchy of Savoy, which afterwards became part of the kingdom of Sardinia. *Undertake*—promise. *Military execution*—the execution or carrying out of the decree by aid of military force. *Revelled*—gave themselves up to.

*Paras 10-11. Humiliation*—religious fasting and contrition. *Envoy*—ambassador. *Patched up*—made a hurried and informal settlement. *Fallacious*—false. *Ostensibly*—outwardly, seemingly.

*Page 128. Blake*—in 1653, Blake defeated the Dutch under Tromp and secured for England the supremacy of the sea. *Any characteristic trait*—any feature which gives us an insight into Milton's character. *Nero*—a Roman Emperor (54-68 A. D.) His name has become synonymous with tyranny, persecution, and every species of inhuman cruelty. *Inhumanities*—acts of cruelty and brutality. *Arrogant*—outrageous. *Restricted*—having to keep within the due limits of official correspondence.

*Paras 12-13. It*—the neglect shown him. *Refer*—impute, ascribe. *Alien to*—a stranger to, averse to. *Isolation*—solitariness, his having to keep apart from others.

*Page 129. Period of the Parliament*—between 1642 to 1653 when the Parliament exercised all the functions of royalty. *Protectorate*—from 1654, to 1658, when Cromwell ruled England with the

title "Lord Protector" *Keeping a Gaudy day*—having a bright and cheerful time; having a kind of festal season. A gawdy-day was a festive day or holiday; especially an English University festival. *Tenour*—course. *Repellent*—having something in his character which made people keep at a distance from him, uninviting. *Brooding ideas*—dwelling constantly and steadily upon his thoughts. *Admitting mind*—taking in, adopting. *Hard*—unsympathetic. *Austere*—stern. *Sensibility*—his susceptibility to kindly emotion. *Pay the penalty*—suffer the consequences. *Believe .. ideas*—feel assured that their views are right. *In that—i. e.,* in as much as, because. *Come between them*—or an obstacle between them. *A mental barrier*—a mental obstacle. *Sympathy*—by a feeling of kind regard. *He had to pay .. sympathy*—men who have an undue regard for their own ideas, and do not like to be dislodged from them, are naturally averse to invite acquaintance, because they are unwilling to run the risk of having their beliefs shaken by intercourse with others; they allow only such men to approach them as are of exactly similar ideas, but such men are not found every day. *Far-reaching*—wide and comprehensive in their character. *In the attitude of disciples*—in the character of learners. *Delightful Company*—pleasant and agreeable as an associate. *The life of the circle*—one who infused his brightness and cheerfulness into a company. *Through a flow of subjects*—through his ability to touch upon a variety of subjects, passing on without interruption from one theme to another. *Unaffected*—simple, natural. *Authenticity*—truth.

Page 130. *To wait ... utterances*—to listen attentively and patiently to him. *Coevals*—men of the same age with himself. *Offered resistance*—opposed him in his views, differed from him. *Tenacity*—resoluteness, determination. *Endured encroachment*—which would allow of no one to trespass upon; which would permit no attempt at questioning. *Scheme*—system.

Paras 14-15. *Literature*—his acquaintance with literary works. *Johnson*—(1709-1784), a great author, biographer. *Immense*—extensive. *Humility*—i. e., it evoked no personal feelings of tenderness or regard for literary men. *It was fitted immorally ... frame-work*—it helped to furnish him with a store of scholarly information, which was methodically and systematically arranged in his mind. *No bond of sympathy*—that is, no similarity of liking in regard to particular books or authors, which helps to draw men together. *Estranged*—alienated, severed. *Interposition*—friendly interference on his behalf, intercession. *Davenant*—Sir William Davenant



(1605—1668), a Royalist poet. Davenant was made prisoner and sentenced to die, but was spared at the request of Milton"—*Johnson Authenticated*—vouched, attested *Gataker, Rev. Thomas*—a learned clergyman, who wrote some theological works in Latin, besides a "Dialogue on the unlawfulness of Playing at Cards, &c" (1574-1654) *To subsidise*—to give monetary aid to. *Brain Walton*—D. D. Bishop of Chester (1600-1661) His *Biblia Polyglotta* is a monumental work Walton was a great Orientalist. His Bible was translated into several languages Nine languages are said to be used in the work *Polyglote Bible*—Bible in many tongues [from two Greek words meaning *many* and *tongue*] The famous *Polyglotta Biblia* of Walton was published by subscription, £10 being the amount for a single copy £9,000 were soon subscribed and contributed The first volume appeared in 1654, and the work was completed in six volumes in 1657. Nine languages are used in the work, the Gospels being given in six languages. *Silenced*—who had been suppressed by the Puritans. *Silenced*—suppressed

Page 131. Paras 16-17. *John Hales*—(1584-1656). The most notable of his writings is his *Golden Remains Cudworth*—Ralph Cudworth, a philosophical writer His best work is his *True Intellectual System of the Universe* (1617-1688) *Whichcote*—D D (Benjamin,) Shropshire (1610-1683). *Moral and Religious Aphorisms and Sermons Nicholas Bernard*—a divine, best known as the Editor and Biographer of Usher (1628-1661) *Meric Casaubon*—(1599-1651), Prebendary of Canterbury and Professor of Theology at Oxford His best known work is entitled "Credulity and Incredulity" *The interest of religion . knowledge*—Milton's religious scruples were stronger than his love for knowledge *Hacket*—D D (John), Bishop of Lichfield, London (1592-1670) "Christian Consolations" and *Life of Archbishop Williams*, said to be the worst-written book in the language

Paras 17-18. *Archbishop Williams*—John Williams, Archbishop of York (1582-1650), was the author of *The Holy Table, Name and Thing, Sermons*, and other works *Theophilus Gale*—(1628-1671).—His *court of the Gentiles* is a work still in good repute *Baxter*—Richard (1615-1691) He was during nearly the whole of his long life the victim of unrelenting persecution He was the consistent and unconquerable defender of the right of religious liberty. He was a man of vast learning, the purest piety, and the most indefatigable industry His *saint's Everlasting Rest* and his *Call to the Unconverted* are his best known works. *Hobbes*—see before,

*Andrew Marvell*—(1620-1678). He was recommended by Milton to President Bradshaw as a person very fit to be joined with himself in his execution of his Office of Latin Secretary. Marvell entertained the strongest admiration for Milton; an admiration founded on community of taste as well as conformity in political and religious opinions. He deserves an honourable place among the minor poets of his time. His "Lamentation of the Nymph on the Death of Her Fawn," and his "Thoughts in a Garden" are full of sweet and pleasant fancies, and exhibit great delicacy of expression. *Congenial spirit*—one whose temperament was similar to his own; one like-minded with himself. *Incorruptible*—as a politician Marvell was faithful to his convictions. *Unblowed*—not crushed or disheartened.

Page 132. Para 19. *Quality*—distinction, rank. *Robert Boyle*—(1627-1691) An able writer and distinguished Philosopher, and of one the founders of the Royal Society.

Para 20. *Henry Lawrence*—"son of the well-known Henry Lawrence of St Ives, who was a staunch Oliverian, and made president of Cromwell's Council (1654)" Milton addressed his sonnet no XX. to young Lawrence, "of virtuous father virtuous son" *Cyrac Skinner*—third son of William Skinner, a Lincolnshire squire, who had married a daughter of the famous lawyer and judge Sir Edward Coke, contemporary with Bacon, and author of the famous *Institutes of the Laws of England* *By the fire help* ...day—spend the hours of a dark gloomy winter's day seated by the fire-side.

Page 133. *Neat*—light and choice *Owen, John, Dr.*—a learned Independent divine and theological writer, became vice-chancellor of Oxford in 1652, but opposing the ambitious designs of Cromwell, was deposed in 1657

Para 21. *Passed into the opposite camp*—joined the Cavalier party. ~~*Mind re-acts well*~~—the mind of the pupil rebels against the exercise of too strict a discipline, the exercise of compulsion will drive a pupil into opposition. *To impose his views*—to force his pupils to accept his views *Raises antagonism*—arouses the spirit of opposition in them. *The constraint of Puritanism*—the forcible subjection of people to the moral principles of Puritanism. *To political revolution...authority*—to an attempt to overthrow the Puritan form of rule *Re-action*—i.e., The change of opinion against Puritanism *Embodied itself*—assumed the concrete form of *Ribald*—low and indecent, obscene. *Staid*—grave. *Sober*—serious-minded *Heathenish*—superstitious, *Seemed to be in the air*—began to be felt or anticipated.

Page 131. *Dallying with love*—sporting or toying with the theme of love in a simple and harmless manner; indulging in gay, light fancies about it. *England's Helicon*—a collection of poems by Shakespeare, Marlowe, Spenser, and other Elizabethan writers, edited by John Bodenham *Passionate Pilgrim*—a collection of Sonnets by Shakespeare, Marlowe, Barnfield and Raleigh, published by Richard Barnfield in 1599 *Crushed and maimed . repression*—put down and represented in distorted form (maimed) by imprudent restrictions *Crushed*—subdued *Found a less honest expression*—began to find expression in innuendos and indecent insinuations *When allowed inspiration*—when allowed a free and unrestrained expression, it becomes a theme for the play of graceful fancy.

Para 22. *Coerced by police*—repressed by a strict and hard moral vigilance. *Is but . underground*—finds vent for itself in course and indecent displays *Exercised*—troubled in mind *Face'ious*—amusing, gay and witty *August body*—grave and solemn conclave. (There is a tinge of irony in the use of the word 'August' That so grave and weighty a set of individuals should stoop to interest themselves about trifles seems rather ludicrous) *Militant*—in its aggressive or war-like character, fighting (with Papacy) *Sad*—pitiful *Lascivious*—lewd *Nature*—the natural feelings and impulses in man *Re-assert*—vindicate *Nature, in re-asserting herself &c*—nature (or human nature, so long repressed), in vindicating her outraged rights, had made choice of one who, by his lapse, would bring out most prominently her triumph over her enemies *Immodest drollery*—indecent buffoonery *Banter*—idicule. *Established religion*—i.e., Puritanism *Godwin, William*—a dissenting minister, author of a *History of the Commonwealth of England, Lives of the Nephews of John Milton &c* (1755-1836) *Unequivocal*—unmistakeable, clear and convincing *Evidences*—evidence, proof *Bon vivans*—(French) Good livers, a free liver, one who indulges in the good things of the table *Demi-reps*—a contraction of demi-reputation and signifies a woman whose character has been blown upon, a woman of loose reputation

Page 135. *Edwards Phillips . Eloquence*—Edward Phillips took the *Mysteries &c* as his exemplar and followed it 'To follow suit' is a term taken from the game of cards *Followed suit*—"to follow suit"—to follow the leader; to do as those do who are your exemplars The term is from games of cards. *To debase*—to deprave or debase.

Para 23. *Truly .relations*—a man experiences the worst vexations from those with whom he is intimately related ; a man is the most troubled by his relations This was exactly the case with Milton , He was the most troubled by his nephew Edward Phillips , *The homage which was wanting &c*—an adaption of Christ's language. See Mark VI 4 "And Jesus said unto them, a prophet is not without honour save in his own country, and among his own kin, and in his own house" *Homage*—respect *Nuremberg*—an ancient town of Bavaria, one of the most important commerical cities of Europe in the 15th century *Tendered*—payed him *Eccentric*—whimsical *Severe*—strict notions of moral purity. *Regime*—government. *Pregnant*—weighty, replete with meaning. *Recklessness...himself*—let this his own learning be a witness to the truth of this fact. Were he to approach the works of these divines in a spirit of candour his own learning would force him to acknowledge the learning of his antagonists. *Committed*—involved or pledged

Page 136. *Onfall*—attack. *Cranmer, Thomas*—archbishop of Canterbury in the reigns of Henry VIII , Edward VI and Mary. He did much to establish and regulate the protestant religion in England In the reign of the "bloody Mary" he was tried for heresy, and burnt at the stake. *Latimer, Hugh*—a pious English divine of the reformed church of England, and one of its most celebrated martyrs Burnt at the stake with Bishop Ridely, 1555 *A weekly table*—a sum of money every week to furnish his table.

Para 24. *Two equalled &c*—paradise Lost III-33 Milton, in bemoaning his blindness, compares himself to *Homer* and *Thamyris*, a Thracian poet, both of whom were blind *Thamyris* is said to have been challenged the muses to a trial of skill and to have been punished with blindness for his presumption *Fate*—here refers to his blindness *His domestic interior*—the peace and comforts of home *More consequence*—greater moment (importance) *Demonstrations*—the marks of respect payed him by strangers *His domestic . respect*—untoward circumstances as he was in, Milton was in a greater need of the assistance of his own near relatives than any homage from outsiders *Functions*—duties.

Page 137. Para 25 *Diplomacy*—correspondency. *The more confidential diplomacy*—political negotiations of a more private or secret character *The master-mind*—namely, Oliver Cromwell, the Chief of his party *Jarring elements*—the various political factions, in a state of perpetual-dissension among themselves *To co-exist together*—to live together peaceably. *Chaos .lose*—strife and confusion began to prevail unchecked. *The restored Parliament*—

the Long Parliament had been violently expelled by Cromwell in April 1653. On the death of Cromwell the fragment of the Parliament, known as *The Rump*, was reinstated, to be again dissolved after a short sitting. *Outside combinations and complications*—held himself aloof from all political parties and the strife and confusion of political factions. *One man's life*—in reference to the terror which Cromwell's name inspired in the hearts of European rulers. *Gravitating towards*—tending in the direction of; manifesting a disposition in favour of. *Re-actionary powers*—unprogressive states, states in favour of the old order of things, in other words, the Catholic states. *Stiff-necked*—stubborn in their adhesion to their opinions. *Were standing out for...ideas*—were persistent in their demands for the construction of the government on the old principles of the English constitution, showed themselves firm in their refusal to give up their constitutional views of government. *Undermining the ground, &c*—were steadily weakening the chances of success of all parties in the State; were steadily engaged in bringing about the overthrow of all parties in the State. *Azymite*—the Roman Catholic party [The Roman Catholics are called *Azymites* by the Greek church, because the holy wafers used by them in the eucharist are made of unleavened bread (Gr, *Asymos*, unleavened)] *Mahomed II*—the founder of the Ottoman Empire in Europe. He laid siege to Constantinople in 1450. While the city was being invested the Greek and Catholic factions were engaged in bitter and unseemly strife. The Emperor Constantine XIII fell sword in hand while defending a breach against the besiegers. With the fall of Constantinople, the Eastern Empire of Rome came to an end. *Infatuated*—blind to their own interests, as if labouring under the spell of illusory ideas; inspired with extravagant and unreasonable passions. *Pedantic*—governed by vain theories, impractical. *Parliamentarianism*—zeal for constitutional ideas.

Para 26. *Inopportune*—unseasonable.

Page 138. *Inculcating*—impressing on the minds of the people. *Fury of utterance*—ungovernable passion for giving vent to his opinions. *The death-throes*—i.e., The last convulsive struggles for existence. *Extemporised effusions*—the political pamphlets written off on the spur of the moment. *Restlessness, despair*—the agitation of an individual who felt the hopelessness of prolonging the struggle. *Irconsecutiveness*—the absence of a proper connection between the thoughts, a want of rational coherence. *Exaggerated*—heightened; rendered more prominent. *Instincts...perturbed*—

vague presentiment of coming danger had made him anxious and uneasy in mind *Outstripped it*—moved faster than his pen *To suit . . . march*—to adapt his views to the change of circumstances. *The second edition . restoration*—before the second edition could be published, the restoration had become an accomplished fact *Sylla*—S. Cornelius, a celebrated Roman of a noble family He was the representative of the aristocratic faction in the State while Marius, his great rival, was the leader of the democratic element. On the overthrow of his rival, Sylla became the first man in the State. His accession to power was followed by the proscription of the most opulent and powerful citizens in the State No less than 4,700 are said to have perished while Sylla held the reins of Government. Here by "Sylla" Milton means General Monk, who had served under Blake in the Dutch war, and then made commander of the army of Scotland by Cromwell On the death of the great Protector, Monk was the most powerful man in England, and was mainly instrumental in effecting the restoration of Charles II

Para 27. *Act of Oblivion*—the first act of the convention was to pass an Act of Indemnity and Oblivion for offences committed during the civil wars and the Commonwealth It was a general pardon to all those who had been implicated in the recent troubles with the exception of those especially connected with the trial and execution of Charles

Page 139. *Pope used to tell*—the story is repeated by Dr. Johnson *A brother-poet*—namely, Milton *Intervention*—interposition in Milton's behalf. *Morris*, or, *Morrice*, Sir William—Monk's intimate friend and follower, the new Secretary of State. *Sir Thomas Clarges* was Monk's brother-in-law *Immunity*—exemption from punishment, safety. *Two of his books*—his *Eikonoklastes*, and his *Defensio Pro Populo Anglicano* *Sergeant-at-arms*—an officer whose duty it is to execute the warrants and orders of Parliament while in session.

### CRITICAL QUESTIONS WITH ANSWERS.

Q 1. What is meant by saying that Milton's opinions have for us a purely personal interest ?

A First, *negatively* (a) They are not opinions that influenced the course of events (b) Nor are they opinions that have influenced thought. Secondly, *positively*, (c) They are interesting as the opinions of Milton and as helping us to understand his character.

Q 2 Trace the changes in Milton's opinions up to 1654.

A. (a) At the outset, he was a Church-Puritan, that is to say,

a member of the Church of England in sympathy with the Puritan or Calvinistic party within her pale

(b) By 1641, he had become Presbyterian; *i.e.*, he wishes every Episcopal government replaced by Presbyterian

(c) In 1642, he is still a royalist *in the sense of believing that monarchy in the abstract had some divine sanction*

(d) Before 1649, he has become an Independent, and thinks there should be no State-church, and instead of monarchy, a Common wealth

(e) On the question how the Commonwealth should be administered, we find him in his second Defence, May, 1654, recommending Cromwell, to govern by a council of officers and not by a Parliament. Later on, we find him accepting personal government by the Protector as the only way of preserving the liberties that had been won from license on one hand, and royalist reaction on the other.

Q 3 In what light do these changes of opinion put the character of Milton?

A (a) These changes of opinion are changes only in appearance. He was constant throughout to the principle of *liberty*. That was the *reality*, the end, for the securing of which, outward forms, whether of worship or of government, were only *means*, and the means might be changes as expediency might require.

(b) These changes of opinion, therefore, do not indicate indifference, or inconsistencies and wavering in his principles. Persistence of idea was strong in Milton, and Milton, the Church-Puritan, the Presbyterian the royalist &c. is one and the same Milton, anxious to find the best means of securing *religious liberty*, civil order, and Protestant ascendancy.

Q 4 With what reservations was Milton an Oliverian?

A (a) Cromwell was not opposed to a National Church on a comprehensive basis, the ministers of which might be Episcopalian or Presbyterian in sentiment, *provided all were goodly men*. Milton, on the other hand was opposed to the church being connected with the state in any form. Religion belonged to the spiritual realm which was a matter of conscience beyond the domain of the civil power.

(b) The Protectorate on the Constitution of 1657 maintained an established clergy in the enjoyment of tithes or other settled stipends. Milton, on the other hand, believed that ministers should be maintained by the free-will offerings of the congregation and opposed endowments or state-payment. They made ministers of

*hirelings* This view of Milton, hinted at in *Lycidas*, and in Sonnet 17 to Cromwell published 1652, is dogmatically expounded in his pamphlet—*Considerations touching means to remove hirelings out of the church*, published 1659

Q 5. Give an account of the massacre of the Vaudois by Charles Emanuel II., Duke of Savoy.

A (a) The Vaudois who inhabited the valley of Piedmont had held from time immemorial tenets and forms of worship, very like those to which Luther and other German reformers had sought to bring back the church. These people were miserably poor and had been incessantly the objects of aggression and persecution. In January, 1655, the Turin government ordered the whole of the inhabitants of the valleys to quit the country within three days, under pain of death and confiscation of goods, unless, they would become Catholics. On April 1655 soldiers were sent against them, who revelled for many days in the infliction of all that brutal last or savage cruelty can suggest to men.

(b) When the news reached England, it excited a thrill of horror. Under Cromwell, England had become again what it was under Elizabeth, not only a partner but the leader in the general Protestant interest of Europe. The massacre of the Vaudois was thus regarded not merely as an outrage on humanity but a deliberate assault of the papal heart of Europe upon the outpost of the Protestant cause. A day of humiliation was appointed, large collections were made for the sufferers, and a special envoy, Morland, was despatched to remonstrate with the Duke of Savoy.

(c) All the despatches in this business were composed by Milton, and formed a contrast to his other State-papers which are as a whole poor and commonplace. Thus, in the speech which Morland was instructed to deliver at Turin, it is said that all the Neroes of all the ages had never contrived inhumanities so atrocious as what had taken place in the Vaudois valley. But Milton was of course restricted in these official communications and gave vent to his personal feelings in sonnet 18,

"Avenge, O Lord, Thy slaughtered saints, whose bones  
Lie scattered on the Alpine mountains cold."

Q 6 Relate the different stages of the development of Milton's religious and political views.

A (a) The education he received at home, at school and college, was that of a member of the Puritan Party

(b) By 1641, his Puritanism developed into Presbyterianism

(c) We have evidence of his being a royalist till 1642. He was



not a royalist in the sense that he was personally attached to the reigning sovereign but in the sense of being an advocate of the divine right of kings.

(d) Before 1649, the divine right of kings yielded in his mind to a wider conception of the rights of the man and the Christian. Milton the Presbyterian now expanded into Milton the Independent.

(e) We find Milton recommended Cromwell in May 1654 to govern not by a Parliament but by a council of officers i. e., he is a commonwealth's man

(f) Milton may be regarded from the year 1654 onwards as an Oliverian, though with particular reservations.

N. B. The most important of these reservations regarded the relation of the State to the Church.

Q. 7. Who were Milton's intimate acquaintances ?

A. (a) Andrew Marvel was the man in whom Milton found a very pleasant and agreeable companion. A Marvel was Milton's junior by 12 years and a Cambridgeman like himself. Marvel had some sterling merits about him. He lived a life of incorruptible integrity amidst poverty, and no defeat could paralyse his energies. Marvel remained attached to Milton to the last.

(b) Marchmont Neenham, the editor of the *Mercurius*, the semi-official organ.

(c) Samuel Hartlib, to whom he addressed the "Tractate on Education"

(d) Dr Paget

(e) Lady Ranelagh was one of the most conspicuous figures amongst his acquaintances. She was a lady of an excellent understanding and found great delight in the company of Milton. She placed first her nephew and then her son under Milton's tuition.

(f) To these older friends, must be added his former pupils who always retained a lively remembrance of their tutor. Amongst them the most prominent are .

1. Henry Lawrence, son of the President of Oliver's Council.

2. Cyriac Skinner—grandson of Chief Justice Coke.

3. Richard Jones—son of Lady Ranelagh

Q. 8 Give reasons why Milton had not many friends ?

A. (a) He was a strong partisan and naturally had many opponents. Many of his eminent contemporaries could not enter into friendly terms with him, owing to diversity of opinion.

(b) The proud reverie of his nature

He would neither ask a favour nor make the first advance to-

wards intimacy. The mental isolation in which he lived, is a prominent feature of his biography.

**Q 9** What effect Cromwell's death upon Milton's future position?

**A** (a) Milton retained and exercised his secretaryship under Richard Protector and even under the restored Parliament. His blindness had already disqualified him for the performance of the more important duties connected with the office, but he continued to the last to be requested to write Latin epistles. His latest Latin letter is of date May 16, 1659.

(b) After Richard's abdication, Milton could hardly persuade himself that the restoration of the monarchy was at all probable and busied himself in writing pamphlets, though nobody cared to read them.

(c) His illusion however melted away before the stern reality of facts, and in May 1660, he felt himself under the strictest necessity to hide himself for fear of being arrested. He lay concealed till the passing of the *Act of Oblivion*, 29th August.

## CHAPTER XII.

**Analysis :—Character of Revolutions.**—Revolutions are of two kinds (1) Progressive (2) Reactionary. The characteristics of the former are (1) Regenerating as a force, affording free play to its vital powers. (2) Paves the way for the introduction of healthy changes in the political constitution; while the characteristics of the latter are (1) Conservative, (2) tending to the displacement of duty before selfish considerations; (3) destructive of virtue, honour, and patriotism. The Revolution of 1660 belonged to the second category as illustrated in the court of Charles II. It was not only (1) a triumph over party but it was also (2) the deathblow to national aspirations, (3) and it ushered in a moral catastrophe.

**Its effects on Milton :—**(1) It involved his own personal ruin; but far more than this, (2) it was a shock to his moral nature, being the total wreck of the principles, of the social and religious ideas with which Milton's life was bound up.

Thus Milton, left in so complete an isolation, fell back upon the rich resources of his own mind. First an attendant and then young friends read and wrote for him, his nephew Edward Phillips being among the number. At the instance of his friend Dr. Paget, Milton married, for the third time. The lady, Elizabeth Minshull, proved

from all accounts a good wife to him. As his daughters grew up he looked to them for aid. They rebelled against the occupation. One of Milton's volunteer readers was a young Quaker, Thomas Elwood.

**Milton's habits and literary occupations:**—He rose early, between four or five in the morning, retiring to bed at nine. He began the day with having the scriptures read to him, contemplated till dawn, spending his time till the dinner hour in literary occupations. After dinner he took exercise or amused himself on the organ, was read to till six, after six his friends were admitted, sitting with him till eight. A slight supper preceded his retirement for the day. The recumbent position of a bed he found favourable to composition. He composed and perused his verses also while walking. He composed best, it is said, between the autumnal and vernal equinox.

**Milton and Religion:**—That a man endowed with a deep sense of religion should have abstained from public worship has been the occasion of some adverse comments. An explanation may be found in the fact that a profound apprehension of the spiritual world leads to a disregard of rites.

**Milton's religious opinions:**—In his treatise *Of true Religion* (1673) Milton is willing to grant religious toleration to all sects. He however excluded Catholics, not on the politician's ground of incivism but on the theologian's ground of idolatry. In his *Treatise on Christian Doctrine* he shakes himself loose from the trammels of traditional exposition and looks at the texts for himself. His view of the texts differed from that of the standard of Protestant orthodoxy. He believed in the evolution of existence out of Deity, in polygamy not being contrary to morality, in free will, and in the inferiority of the Son to the Father.

**History of the *Paradise Lost*:**—A few lines of the *Paradise Lost* were composed as early as 1642. It was not however, till 1658 that its composition was taken up continuously. According to Aubrey Phillips he had finished it in 1663. Some considerable time was spent in re-writing and polishing up the poem. Its completion, in a perfected state, is ascribed to the year 1665. Samuel Symon's, the printer, undertook its publication (27 April 1667). The poem was published in the Autumn of 1667. Milton was to receive 5£ down, and 5 £ for each three successive edition. He received, however, 10£ in all. *Paradise Regained*.—This poem was undertaken in 1665. *Samon Agonistes* was finished probably before September 1667. Both poems were brought out in the Autumn of 1670.

**Milton's later undertakings:**—(1) *Compendium of Theology*—

unfinished. (2) *History of Britian*. (3) A volume of the *Poems*. (4) *Brief History of Muscovia*, part of a Geographical treatise. (5) A Lexicon—unfinished

Page 140. *Progressive*—favourable to the cause of man's political advancement *Reactionary*—tend towards a reversion to the old order of things (In a progressive revolution the old order of things is submitted to a total change, with the introduction of new ideas and principles which tend to the growth and development of man's social condition); whereas (in a reactionary revolution progress is checked and there is a reversion or return to the former state of things) The Puritan revolution is an illustration of the first, the Restoration of the second) *Sweeping away much...preserved*—bringing about the extinction of many cherished institutions which might have been allowed to exist on account of the benefits to be derived from them *A regenerating force*—a vitalising element in it, tending to bring into birth principles favourable to man's advancement *It renews the youth of a nation* .powers—it restores fresh energy to a nation, and affords it full scope for the exercise of its powers *Lost limbs*—lost=paralyzed or dead .stript of metaphor=organs of government *Revolution of reaction*—revolution arising from depression or exhaustion of vitality consequent on over-exertion. *Benumbing influence*—i e, is one which depresses all energy, is one which tends to bring about inactivity *Paralysing*—crippling, putting a restraint on *Levelling character*—reducing all men to the same spiritless and apathetic state *Conservative*—reactionary, unprogressive *Would come to the top*—would acquire positions of influence and importance in the state *The mean, the selfish.. top*—because they would be just the kind of persons ready to sacrifice their own convictions and principles to please the party in power with the view to advancing their own interests. *Disinterestedness*—i e, a disregard for one's own ends or interests.

Para 2. *Such a revolution*—namely, reactionary in its character. *Inversion of the position*—change in the relative position. *The two parties*—i e, the Roundheads and the Cavaliers *Death blow*—effectual suppression of, the complete extinction of

Page 141. *To all those aims .himself*—those lofty ends and purposes which tend to ennoble man. *Trampled under foot*—ruthlessly crushed *Ideal*—his conception of all that was great and noble *A moral catastrophe*—an upheaval and ruin of high moral principles. *The party of reaction*—the party in favour of a return to the old system *Reaction world*—a change in favour of self-seeking. *Asceticism*—disinterestedness, self-denial. *Self-indul-*

*gerce*—the gratification of one's own personal aims and wishes  
*Materialism against idealism*—gross worldly considerations as opposed to the lofty conceptions of man's duty to God and to one's fellow-men, or the high spiritual aspirations of the Puritans  
*Public laughing-stock*—an object of general ridicule  
*The highest expression .perfection*—the term in the English tongue which is made use of when one has to speak of an individual who is supremely virtuous.  
*Connected*—signified, meant.  
*Meant ridiculous*—that is; it lost its old meaning and suggested to the mind the notion of what was grotesque and laughable  
*The word "saint" connoted everything &c*—"saint" was a cant term of the day, applied to the Puritans by their opponents, in ridicule of their real or pretended sanctity of manners  
*A saint*, as the Cavaliers understood by the term, was a sour-looking Puritan, churlish in manners, hypocritical in morals, and wholly destitute of graceful accomplishments.  
*Gallantries*—equivocal attentions to women, profligate intrigues  
*White hall*—i.e., the royal palace, the court of Charles II.  
*Far too much these*—much too great a stress is laid on these  
 Bad as they were, their influence has been greatly exaggerated.  
*Scapegoat of the moralist*—the scapegoat, in ancient Jewish ritual, was a goat on which the chief priest, on the day of atonement, symbolically laid the sins of the people  
The goat was then driven into the wilderness [See Leviticus, English Bible, Chap. xvi vs. 10 and 21 and 22] Hence, one who is made to bear the blame of the misdeeds of others  
*Far too much is made moralist*—in ancient Israel it was the practice on the day of atonement for the priest to transfer symbolically the sins of the people for the year to a goat which was then suffered to escape into the wilderness. Hence *Scapegoat* in common English means a person or thing on which you put the blame of injuries done  
 The sentence means that the moralists who fix upon the immorality of the Court of Charles II. as the sole or main cause of the general immorality of the Restoration period, go a little too far  
The sensuality of the court was only a manifestation of the total eclipse of moral sense in the majority of the English nation at the time  
*A mere incident, soil-incident*—something which takes place in connection with an event or series of events of greater importance  
 Hence an outward circumstance of little moment, marking only the greater decay in the morals of the nation which was then taking place  
*Tainted*—corrupted  
*Discouragement*—neglect  
*Penetrated*—made its way into  
*Loose*—immoral  
*Venality*—prostitution of talents, offices, or services, for money or reward,  
*Time-serving*—a servile compliance with the

humours of men in power, which implies a surrender of one's independence, and sometimes of one's integrity. *Diffused themselves over*—spread themselves through. *A pestilential miasma*—a noxious exhalation. *Souls...poison*—for example, Milton *The heroic age*—the age of noble aspirations and lofty endeavour *Degeneration*—deterioration *Unfold*—lay bare, find out. *Sources contagion*—the causes which were at work in the spread of the pernicious tendencies. *Take note of*—study, direct his attention to *Affected*—influenced. *The worldly circumstances...man*—Milton's material prosperity. *The spiritual environment...poet*—the moral associations with which the poet was environed or surrounded *The springs...inspiration*—the elements which roused the poet's imagination and excited his enthusiasm.

Para 3. *Printed of Charles I..printed*—given publicity to harsh and disparaging views which Milton had done *Concessions*—compromises *To belie...antecedents*—give the lie to the past history of his career *Dryden*—John (1631-1700), the most celebrated poet of the Restoration. The history of his life is remarkable for the frequent change of opinion which marked it *Dryden's father* was an ardent Puritan, and the poet's earliest efforts was a warm eulogium on the Protector. At the approach of the Restoration, Dryden abandoned his predilections in favour of Puritanism and attached himself to the Royalist party. In 1684, he produced the *Religio Laici* an eloquent and vigorous defence of the Anglican Church against the Dissenters With the accession of James II, Dryden abandoned the faith he had so powerfully defended and embraced the Catholic doctrines. The *Hind and Panther* published in 1687 was written in defence of his change of opinion *Placed...party*—held himself aloof from all political factions *Mulcted*—fined. *Chapter*—the council of a bishop, consisting of the canons of prebends and other ecclesiastics attached to a collegiate or cathedral church, and presided over by a dean.

Page 143. Para 4 *Outweighing*—surpassing in importance. *The shock felt*—the violent impression which this change of circumstance produced on his character *Irretrievable discomfiture*—complete overthrow *The labour of twenty years*—the great Puritan party in whose cause he had worked *Trace of it*—a vestige of its former power *Total wreck*—absolute ruin *Bound up*—identified. *Accommodate*—adapt, fit *New era*—the new system or order of things. *Flighty allegiance*—fickle and capricious adherence to a cause *Who had embarked...nature*—who had engaged himself in the Puritan cause not because he intellectually felt con-

vinced that it was the right cause, but because all the warmest and most disinterested (generous) feelings of his enthusiastic disposition drew him in close attachment to it. While he knew the cause to be a noble one, he at the same time was deeply attached to it. *Not as mine own person*...persuaded—not living for myself alone but as an embodiment of those great principles in regard to the truth of which I feel thoroughly convinced. *The political disaster*—i. e., the overthrow of his party. *Blasted*—utterly ruined. *Woo*—court. *Truant*—played the truant, neglected. *Seethes*—glows. *Stately march*—majestic rhythm.

Page 144. *Intensified fanaticism*—concentrated religious bigotry, passionate religious zeal. *Bate*—lessen, diminish. *Jot*—particle. *To bate*...hope—to diminish, in the slightest degree, his courage or his hopes. *Loneliness*—sense of isolation. *His three great poems*—viz., *Paradise Lost*, *Paradise Regained*, and *Samson Agonistes*. *A sublime of independence*...sympathy—a lofty indifference to the sympathies of his fellow-men. It did not matter to him whether they felt for him in his sufferings. *Fascinate*—attract. *Rebuff*—repel.

Para 5. *Lowell, James Russel*—an eminent American essayist and poet, born 1819, author of *My Study Windows*, *Among my Books*, &c. *Fell back upon*...mind—had recourse to the exercise of his splendid mental faculties as a means of relief and consolation to him in his troubles. *Pathetically*—touchingly. *Man's estate*—i. e., who had reached the years of manhood. *Estate*—condition. *Greedily catch'd*—eagerly seized upon.

Page 145. *John Evelyn*—(1620-1706) One of the most charming and useful writers of this period. Evelyn was a man distinguished for his manly piety, the general grace of his manners, and the kindly benevolence of his nature. The best known of Evelyn's writings is his diary, in which we have a minute account of the state of society in his time.

Para 6. *In person*—her general appearance. *Genteel*—well-bred, of becoming manners. *Newton, Thomas*—bishop of Bristol, chiefly known for his edition of Milton's *Paradise Lost*, with Notes and a Memoir of the poet (1704-1782). *Violent spirit*—ungovernable temper. *Hard*—cruel. *Studied*—spent thought and care in providing for, attended carefully to. *Deposed*—testified, gave evidence of the fact. *Deponent*—witness. *Thou wilt perform*...promise—thou wilt act according to the expectations formed of thee.

Page 146. *Rendered assistance*—helped him in any way in his literary work. *His material comfort*—his physical wants. *Function*—duty. *Tacit*—silently indicated or implied.

Para 7. *Volunteer*—who offered their services of their own free-will *Were not always ..way*—were not always procurable ; could not always be had. *Restricted*—limited, i. e., was not of much service *Look to*—expect *Voracious*—insatiable, unappeasable *In supplying food*—to read to him long and incessantly for his intellectual entertainment To gratify this intense passion for knowledge and information by reading to him long and incessantly. *Impediment*—defect, mischance That is, she spoke in a stammering and hesitating manner Her pronunciation was not clear and distinct *Inestimable*—very great *Service*—help To adopt, house—to undertake the task of attending to his wants and fulfilling the simple duties of the house *Inferiority*—in relation to man. *Had been reduced*—had been put into *Household drudge*—one who had to discharge the menial and irksome duties of a family. *Existing ..wants*—who was created for the sole purpose of attending to the material comforts of man. *Loftily conceived*—nobly imagined *Absolute*—perfect *In herself complete*—having in her all the requisite (needful) qualities of true womanhood To know her own—conscious of the respect due her, that she in no way goes beyond the bounds of decorum (what is right and proper) *Discreetest*—most prudent *All higher knowledge degraded*—all lofty notions appear small and insignificant in her presence Her presence excites still nobler emotions and calls forth still higher conceptions *Loses discountenanced*—is thrown into the shade (discountenanced), and has her splendour dimmed (loses) *Authority and reason ..wait*—her every deed and word carry with them the stamp of authority and reason *As one first*—as one who was intended by the Divine Being to fill the first place in his creation

Page 147. *Not after made occasionally*—not created subsequent to man, incidentally and as an after-thought *Occasionally*—incidentally, to suit an occasion or exigency, namely to be a companion of Adam, and to minister to his comfort. *To consummate all*—to round the circle of her perfection *Greatness of mind . loveliest*—greatness of mind and nobility of soul had chosen her beautiful person as their fit abode *Create an awe .her*—inspire a feeling of reverence for her *Awe*—a divine sanctity *As a guard . placed*—as if they were placed there as her guardian angel

Paras 8-9. *Incarnation*—embodiment *Type*—ideal *False*—hollow, insincere *Who turn round enthusiasm*—who secretly scoff at the possibility of their conceptions corresponding to anything in real life *Who say one thing ..cups*—who ridicule in private what they utter in public *Over cups*—while making merry with their



friends over the wine-cup *This typical woman*—his ideal conception of a woman *Framed on*—modelled on, governed by *Love-liner*—more engaging or attractive *To study good*—to devote her whole care and attention to the comforts of the family

Para 10 *Gibe*—taunt

Page 148 *Irk some*—trying, wearisome *Took after*—imitated. *Restiveness*—spirit of restlessness against authority, refractory disposition *Passed into*—developed into *Open revolt*—direct disobedience to her father's wishes, direct rebellion against his authority *Was no news to her*—it did not interest her at all *That was something*—that would be a matter of some interest to her; that would be welcome news to her. *They made nothing jam*—they thought nothing of forsaking him *They felt no hesitation in leaving him* It did not trouble their conscience in the least *Faithorne, William*—a English portrait painter and engraver He was a soldier in the royal army during the civil war, and taken prisoner by Cromwell, but on obtaining his liberty, he went to France, and studied painting in miniature (1616-1691) *Intolerable*—insufferable *Tenderness*—affection *Carayon drawing*—the art of drawing or sketching with crayons A crayon is a pencil-shaped piece of coloured clay, chalk, or charcoal, used for drawing upon paper. Crayons are made from certain mineral substances in their natural state, such as red or black chalk, but they are more commonly manufactured from a fine paste of chalk or pipe-clay coloured with various pigments and hardened by means of gum, wax &c,

Page 149 Para 11. *Gravitating*—tending, inclining *Attach himself to*—join *In no remote sympathy with*—in other words, a somewhat close sympathy for *Repudiated*—rejected, denounced. *Ordinances*—rites and ceremonies *Ordinance*—a rite or ceremony *Spiritually*—a creed or mode of belief which is not trammelled with politics or any other temporal concern, but addresses itself to the inner spirit or soul of man. For the meaning of the sentence, see page 152 *Expand himself*—develop his mind; extend his mental culture *First-day*—Sunday or the Lord's day was called the first day of the week It was the day after the Jewish Sabbath, that is, Saturday or the seventh day of the week, the computation being from the Jewish method of reckoning the days of the week

Para 12 *Temperament*—disposition *Escape*—relief. *Row*—line of buildings

Page 150 *Prodigious imagination*—can be pictured through the imagination *Rusty*—faded, *Cadaverous*—emaciated *Gouty*—affected with gout (a disorder marked by very painful or chronic

inflammation of the joints, chiefly the smaller one). Chalk stones—the deposition of crystals of sodium urate, resembling chalk in the inflamed joint-tissues. The disease is strongly hereditary, but may be induced through luxurious living. A sine qua non—a, An indispensable adjunct. The words literally translated—without which, nothing; without which a thing is valueless.

Para 13. Bass viol—a stringed instrument used for playing the bass or gravest part. No ear—no talent for music.

Page 151. Abstemious—sparing, moderate. Gouty diathesis—constitutional predisposition or tendency to gout. Diathesis—bodily condition or constitution, esp. that which predisposes to a particular disease. Fastidious—over-nice; particular. His Samson—his character of Samson, in his poem *Samson Agonistes*. Samson was one of the judges of Israel who was renowned for his gigantic strength. He was betrayed by his concubine, Delilah, into the hands of his enemies the Philistines. The Philistines wreaked their vengeance on him by thrusting out his eyes. On a festive occasion, they brought him forth from his prison to make a sport for them. Samson, leaning with all his force against the pillars on which the building stood, brought down the whole superstructure on himself and on his malevolent persecutors. Thus he and the assembled Philistines perished together. Allays—quenches. From the clean milky juice—from the pure, translucent waters of the fountain. Milky—white as milk, hence translucent.

Para 14. Recumbent—reclining. Posture—position. Prune-trim; make additions or alterations to. Without premeditation—spontaneously; without the exercise of thought or effort on his part. Impetus—rush; rapidity. Astro—inspiration. His season inspiration—the period when he was able to compose with the greatest ease and spontaneity. Vein—i.e., humour, current of thoughts. Flowed happily—worked with facility. Equinox—the moment when the sun crosses the plane of the earth's equator, making the day and night everywhere of equal length. There are two annual equinoxes, the vernal, which falls in the spring, namely on the 21st of March, and the autumnal, which falls in the autumn, namely, on the 22nd of September. Transposed—changed the order of. Intermittent—recurring at intervening periods. Obliquely—s.d.e.ways. As if it were breath—seemingly without pause or cessation.

Para 15. Oppresses—encumbers, overpowers.

Page 152. Thorough-going—out and out, absolute. Non-conformist—one who does not conform to the established church esq. applied to the dissenters of the time of Charles II. Todd, Henry

*John*—Archdeacon of Cleveland (1763-1845), whose *Edition* of Milton appeared in 1801. *Mitford, John*—clergyman, poet, and literary critic, published an edition of Milton, and was twice editor of *The Gentleman's Magazine* (1781-1859) *Johnson, more clerical than any cleric*—means that Johnson, though not a clergyman by profession, had yet a larger share of the bigotry and narrow-mindedness characteristic of a priest. *More clerical*—more of a churchman in his zeal than any of the clergy themselves. *Dispensation*—exemption from the non-fulfillment of this religious duty *Score*—ground *A profound rites*—an intense realization of spiritual things leads one to treat with indifference religious rites and ceremonies One comes to look with indifference upon religious forms and ceremonies when one realizes vividly matters relating to the spiritual world *Apprehension*—idea, conviction *External*—the outward apparatus of religion; *viz.*, ordained priests, pompous cathedrals, formalities of divine service &c *Impediment*—i. e., hindrance in the way of a free and full communion with the Deity. *Ministration*—performance of religious service by an authorized or ordained priest *An officious intrusion*—an uncalled for encroaching upon one's own undisturbed devotions *Expressly formulated*—gave definite expression to *Against ministers such*—against the vocation of priests in the abstract *Characterise*—distinguish *Peculiar fancies*—religious eccentricities *Categorically*—expressly, positively *Permissibility of oaths ..service*—in opposition to the quakers who maintain that these are acts not permissible to a Christian *Interpreted light*—as it discloses itself to each man's spiritual understanding, as each man understands it, led by the teachings of the Holy spirit *Stood upon platform*—was of the same way of thinking, held the same views

Para 16. *Schism*—division within a church or religious body on account of some difference of opinion with regard to matters of faith or discipline. *Bear out*—support *Comprehensiveness title*—the fact, which its title would seem to suggest, that is a work of a wide and extensive character *The stamp of age*—signs of intellectual weakness due to age *Incoherent*—rambling, disjointed

Page 153 *Milton's habitual mind*—Milton's usual modes of thought *Emancipating himself*—setting himself free *Contracted world*—the narrow views of the Calvinists *Development*—religious development, progress in religious matters *Their sole rule ..faith*—the one authority for guiding themselves in matters of religious belief *Calvinists*—followers of the Swiss reformer John Calvin The distinguishing doctrines of this sect, usually termed the *five*

*points of Calvinism*, are original sin or total depravity of man, election or predestination (that God will save only a limited number, whom he has already preordained,) particular redemption, effectual calling, and perseverance of the saints *Anabaptists*—see page 59 *Diligence*—industry in the study of the scriptures. *Arians*—adherents of doctrines of Arius and his school Arius was an Elder of the Church of Alexandria in the fourth century. He taught that the Son (Christ) was begotten of the Father, and therefore not co-eternal nor consubstantial with the Father but created by and subordinate to Him, through possessing a similar nature The name Arian is given in theology not only to all those who adopt this particular view of the nature of Christ, but also to all those who, holding to the divine nature of Christ, yet maintain his dependence upon and subordination to the Father in the Godhead. The doctrine of Arius was authoritatively condemned by the Council of Nice A. D. 325, which decreed that Jesus Christ was "very God of very God, begotten, not made; of one substance with the Father" *Socinians*—the followers of Socinus (Laelius and Faustus) Laelius Socinus (1525-1562) and Faustus Socinus (1539-1604) set up an Italian school of theology The Socinians believe that Christ was a man miraculously conceived and divinely endowed, and thus entitled to honour and reverence, but not to divine worship; that the Holy Spirit is not a distinct person but the divine energy; that the authority of Scriptures is subordinate to that of reason; that the soul is pure by nature, through contaminated by evil example and teaching from a very early age. The Socinians occupy a midway position between the Arians who maintain the divinity of Christ but deny that he is coequal with the father, and the Humanitarians, who deny his supernatural character altogether *Arminians*—rival sect to the Calvinists, so called from Arminius of Holland who flourished towards the beginning of the 17th century. The leading tenets of this sect are (1) Universal grace, as opposed to the predestination and election doctrine of Calvin: (2) that men may relapse from a state of grace, and die in their sins *Account*—explanation. *Faith*—religious convictions.

**Para 17.** *Flatly enunciated*—openly set forth, expressly formulated *Rested*—based. *Statesman's ground good government*—the broad principle, which the statesman might put forward, that religious disputes do not lean upon the question of good government; that religious disputes are no concern of a government, since they do not affect a government in any way. *Irrelevancy*—want of connection; the effect of its being inapplicable to. *Theological*

*ground*—the religious reason *Venial*—pardonable; trivial. *Permissible*—which might be tolerated *There are limits*—Milton holds very illiberal views *Incurism*—neglect of one's duty as a citizen (The words *civisme* and *incivisme* came into use during the first French Revolution, when an appearance of active devotion to the existing government was the great test of good citizenship and incurism was regarded as a crime) *The statesman's ground incurism*—that Catholics neglected their duties as good citizens. *Prelatry*—the episcopal party *Scourging the non-conformists ..whips*—persecuting the non-conformists with far greater rigour than before The expression comes from the Old Testament, *I Kings, xii, 11*—"And now whereas my father did lade you with a heavy yoke, I will add to your yoke my father also chastised you with whips, but I will chastise you with scorpions" *Act of Uniformity*—this was the third act of uniformity passed in 1662 By this act, all holders of benefices were required to be ordained by a bishop, to use only the Book of Common Prayer, and to take an oath that resistance to the king was unlawful *Conventicle Act*—this act was passed in 1664 It forbade all assemblies for worship other than those of the Church *Five-mile Act*—this act was passed in 1665 It forbade expelled ministers, unless they had subscribed to the Act of Uniformity, to get their living by teaching in any public or private school, or to settle within five miles of any corporate town

Page 154. Para 18. *Refutation*—disproof. *Idle*—silly, absurd *Touched*—authenticated *Being hearsay...removed*—having been repeated in succession by three individuals, each of whom had come to hear of it from the one previous to him. *Perverts*—a pervert is one who abandons his faith for another, a renegade

Para 19. *Unpalatable*—offensive *Reigning*—prevailing. *Had a career him*—had the prospect of a successful and prosperous future before him *Issaac Barrow*—(1630-1677) A man of almost universal acquirements, whose sermons are still studied as the most powerful and majestic prose composition of the seventeenth century

Page 155. *The fate which Locke*—with the fall of Shaftesbury, on the discomfiture of the whigs in 1681, Locke, who was Shaftesbury's secretary, fell under the suspicions of the Government

Para 20 *Scope*—opportunities, room. *Originality*—the display of the writers own independent views *To handle—to undertake the treatment of, The drybones, compendium*—the hard, dull, and uninteresting facts of a theological manual. *Without stirring them, life*—without imparting to them vigour and reality *And divinity...unorthodox*—when theological truths are given out not in

the form of cold cut-and-dried formulæ but with all the warmth and fire of a devout spirit, one must necessarily depart from correct orthodox doctrines ; because the doctrine as stated scientifically is a general truth applicable to all, whereas the personal statement of an individual inquirer is bound to reflect his own peculiarities and is therefore inapplicable as a general truth (N B An orthodox truth is that which accepted by the majority )

Para 21. *To exhibit dogma*—to formulate the positive beliefs of religion *Dogma*—a doctrine authoritatively laid down, as indubitably true *Artificial terminology*—technical nomenclature or phraseology *In the artificial terminology sixteenth century*—in the set or prescribed phrases which had been made use of in religious disputes *Procedure*—method *Traditional terms*—i. e., the set words and phrases in use for generations *Pregnant with*—replete with, full of *Originality*—independent line of thought *Recovers*—regains *In freedom of exposition*—in being able to give his own explanation of the words of scripture *He shakes himself explanation*—he rejects the old explanations, handed down for generations, of scriptural passages *Looks ..himself*—gives his own interpretation of the texts or verses of scripture

Page 155. *Left*—is to be taken along with the auxiliary was,—the entire predicate being *was left*, of which *truth* is the subject *Those written records*—viz, the Bible *Left only in those written records &c*—Milton here speaks of religious truths, which are to be found pure only in the Bible, but which cannot be understood but by those whose spirits are divinely illuminated Whenever the naked reason of man tampers with these truths, their purity is destroyed *Understanding*—explanation, exposition *The standard .. orthodoxy*—from the interpretations of the accepted teachers of the Protestant party *Not out of nothing ..himself*—the regular or orthodox view being that it was out of nothing that God created the world. *Total extinction of being*—the entire privation of life (in opposition to the view which regards death as a temporary suspension or cessation of life, a temporary absence of activity, that we fall asleep as it were for a limited period of time to awaken again on the Last day) *Though not opinions received*—though they are not the views of orthodox Christians *Singular*—the opinions of a solitary individual, there being others who held the same views as Milton *Polygamy*—the practice of having a plurality of wives *Inexpedient*—unsuitable or out of place in a particular nation *Sentiment*—feeling In other words, the feelings of the religious people of his day were outraged *Vigorous vindication*—

energetic justification *The free will of man*—that man had the liberty of determining his actions *Against the reigning Calvinism*—in opposition to the Calvinistic doctrine which was current at the time, according to which predestination determined the course of a man's actions. (The Calvinistic doctrine amounted to a blind fatalism. Calvinists taught that the course of a man's life was mapped out before hand, and that all his actions had been planned out long before their actual fruition. A man was destined either for heaven or for hell, and he could no more by the exercise of his will save himself from the one or gain the other.

*The Son*—that Christ was subordinate to God, the Father, and not, according to the Athanasian creed, coequal with God *Athanasianism*—the principles of the creed of Athanasius (about 296 to 373), bishop of Alexandria. The creed which is ascribed to Athanasius is of disputed authorship. It is an explicit assertion of the doctrines of the Trinity as opposed to Arianism (See note on Arianism) and of the incarnation. *Labours*—expends labour on, works out with effort, spares no pains in trying to establish. *To exhibit a scheme*—to find support for a semi-Arian interpretation of the texts of the Bible. *Semi-Arian*—one who adopted only half of the Arian doctrine, i. e., held the doctrine in its more moderate form. *Co-essentiality*—state or quality of being of the same essence or substance as the Father (which is denied by the Arians). *Co-essentiality generation*—that Christ was begotten of the same essence as the Father (God) but that he was not coeternal with God. The Arians taught that Christ was neither coeternal nor coessential with God. Milton's scheme is semi-Arian, since while accepting the first, he rejects the second. *Manipulation*—handling. *The school logician*—a dialectician after the manner of the schoolmen. *Erecting a consistent fabric of words*—building up a sure hypothesis by the use of a system of words, the signification of each of which has been marked out with precision beforehand. *Dominated*—controlled. *Peopled with personalities*—filled with the presentations of beings that are a reality for it (his imagination). *Concrete personalities*—living beings that have as it were an actual or concrete existence. (In opposition to the abstract truths of pure reason.) *Labouring*,—endeavouring, doing his best. *To assign a son*—to fix the relative positions of God and Christ, to determine in what relation Christ stands to God. *Separate agents*—distinct personalities in their interference of dealings. *In the mundane drama*—in regard to human affairs as they keep unfolding themselves through various evolutions, stage after stage, on this earth, in regard to the general

evolution of human affairs. *Mundane drama*—the evolution of human affairs, unfolding themselves as in a drama in this world, the drama of the universe or cosmos *Mundane*—relating to the world *Through all ..mundane drama*—throughout this book we find that Milton, unlike the scholastic logicians who cared more for logical exactitude than thought, was not simply engaged in a barren collection of formulae and dogma arranged with mechanical exactitude; but his imagination was teeming with really living beings, and he was labouring at a full and complete exposition of his conception of God the Father and the Son, and their respective parts in the drama of the universe. *Caput mortuum*—literally, a dead head *A fanciful term used by the old chemists to denote the residuum of chemicals when all their volatile matters had escaped*; hence, anything from which all that rendered it valuable has been taken away *A caput mortuum .. poems*—a spiritless and uninteresting reflection, a valueless residue. *With every ethereal particle evaporated*—with the absence of the grace and beauty that lent their charm to these dry facts *A caput .. evaporated*—stript of metaphor, the sentence means that the book in question is a mechanical synopsis of the poems without containing what is grand and beautiful in them

*Para 22 Compendiums*—manuals or handbooks on theology. *The fathers and council*—the writings of the early Fathers of the Christian Church, and the decisions, which, from time to time, had been laid down on theological questions by the various assemblies of prelates and theologians of Catholic Europe

*Page 157. To express dogmatic theology . scripture*—to interpret the authoritative doctrines (dogmas) of the theologians according to the language of the scripture *Unwittingly*—unconsciously. *Laid all antiquity . contribution*—borrowed his materials from the religious as well as the secular writers of ancient times. *Sacred*—religious, such as the works of the fathers *Profane*—secular; opposed to religious *Exhibits*—shows *Intimate*—familiar *Christian antiquity*—i. e., patristic literature, or the writings of the Fathers *The professional outfit*—i. e., the learned equipment which one expected to find in an episcopal divine *Episcopal divine*—a clergyman of the Church of England *Perfunctory*—superficial. *Second hand*—derived from other sources than from the original writings of the Fathers. *Chrysostom (St )*—(Golden-mouthed) the most eloquent of Christian fathers, flourished in the 4th century. *Matters of opinion*—matters in which the opinions of the individual were balanced against those of others, matters in regard to which



each individual had the right to form his own opinion Milton, withdrawn within the fortress, personality—Milton, with that sturdy confidence in his own powers, relied entirely on his own judgment to guide him

Para 23 *Skulk*—to remain in hiding

Page 158. *The Great Plague*—"in July (1665) the weekly deaths were 1100, in September increased to 10,000 a week, and not less than 100,000 persons were computed to have perished in the course of the year" *Student's Hume*, 473 *Slighter visitations*—for example, that which broke out in the reign of Edward III and to which the Black Prince fell a victim *The Penningtons*—a republican family of London Issa Pennington was Lord Mayor of London during the civil war, and sat in the High Court of Justice which condemned Charles I *Fleetwood*—a favourite general of Cromwell, was by him made governor of Ireland in 1655, and afterwards married to one of the Protector's daughters, *Howitt, William*—a Quaker, and an eminent English author, who, conjointly with his wife, Mary Howitt, wrote many interesting ballads and poems, and treatises on rural life (1795-1879) *Aylesbury*—a borough and market-town of Bucks, 39 miles N W of London, chiefly noted in connection with Wilkes of the *North Briton* celebrity

Page 159. Paras 24-26 *This complaisant speech*—namely, Milton's courteous remark to Elwood *Complaisant*—courteous, obliging *Environment*—outward surroundings, by the events and circumstances around him *Season*—period *All in all*—the sole matters of interest *Who had outlived hopes*—i e, who had ceased to have any hopes, who had lived long enough to see the overthrow of all hopes, and who had now, no other hope left *The roblest of causes*—i e, the Puritan cause *Compression*—condensation or suppression of feeling *The stoical compression*—the spirit of calm fortitude which breathes through the condensed utterances *To wit*—namely *A cleric, preferment*—a clergyman who had hopes of advancement in the church

Page 160 *Proctor*—an official in a university or college, whose function it is to see that good order is kept It is to the proctor's duty to look after the business of the university, to count the votes in the House of Convocation and Congregation, and to exact fines and other penalties for breaches of university discipline among undergraduates *Dirty—indelicate*, obscene offensive to good taste *Facilities*—indulgence *Stumble at*—object to *With fear &c.*—this occurs in the famous passage where the poet

describes the faded glory of Satan comparing him to the sun during an eclipse. The meaning will perhaps be rendered more clear by quoting the lines which stand in context—

The sun . . . from behind the moon,  
In dim eclipse, disastrous twilight sheds  
On half the nations, or with fear of change  
Perplexes monarchs,

The poet compares the diminished splendour of the sun during an eclipse to the faded glory of Satan. Eclipses were supposed to prognosticate evil disasters, and their occurrences would therefore fill monarchs with amazement. *Change*—revolution.

Paras 27-28. *With fair wind*—"fair wind" stands for the patronage of the court. *The wits*—so the courtiers and gay authors of the Restoration period were termed. *Waste paper price*—insignificant or trivial price.

—Page 161. Paras 29-32. *Stationer's Hall*—see note on *Stationer's Company*. Page 80. *Data*—facts on which a conclusion might be based, or from which an inference might be drawn. *In the Promethean agony*—Samson—in bringing all the powers of his imagination to bear on his portraiture of the colossal agony of the hero of this poem, namely Samson. *Promethean*—see note on *Promethean grandeur*, P. 14. *Samson*—See note on *Samson*, p. 151. *Estrus*—inspiration. *Dropped threads*—the poetical pieces which he had begun but had left partially finished. *Thrown it off at a heat*—written it under the inspiration of the moment, when the excitement of poetic composition was on him. *Adhesiveness*—tenacity of purpose.

Page 162. *Conflicting*—of varied and opposite views. *Abandoned epic poem*—on Prince Arthur. See bottom of Page 175. *Ramus*—a French philosopher and mathematician. He was one of the victims of the massacre of St. Bartholomew, 1572.

Page 163. *Uninteresting*—used ironically. *Essay*—attempt. *Muscovia*—the ancient name of Russia.

Para 33. *Hackneyed*—commonplace, trite. *Pegasus*—Pegasus was the winged steed of Apollo, the god of music and song. *Pegasus trolley*—Pegasus is the winged horse of Apollo and is emblematic of the poetic genius. The metaphor is indicative of the incongruity of putting a great man to work of a common nature.

The passage means—a man of genius engaged in a dry, unpleasant hack-work. *A resource*—anything to which a man betakes for support, and &c. *Genial glow of invention*—the thrill and fervour of poetic invention. *Dried up*—vanished. *Alert mind*—

diligent attention, having all the faculties of the mind in a state of energetic activity *Reading to grow*—reading with the view of developing and expanding the mental faculties, reading with a view to self-improvement *Remember*—for the purpose of cramming *Whose mental vigilance ..impossible*—when the faculties of the mind begin to flag and it becomes difficult to keep one's attention on the alert *And vacuity intolerable*—while, at the same time, it is equally impossible to sit idle, with nothing to occupy the mind *Vacuity*—lit *emptiness*, (here,) the absence of anything with which to occupy the mind *A mere shifting portion*—the desire of a mere change of mental occupation, *A shifting of mental posture*—restoring the faculties to their full vigour by just changing the routine of studies as limbs, when benumbed by being kept for a long time in the same posture, regain their elasticity by *shifting the posture* *Stephens*—a latin lexicographer. *Susceptibility*—his powers of delicate perception of. *Specific power*—the peculiar force and signification *Nicety*—precision

Page 164. *Withered*—neglected *Thesaurus*—a treasury of words *Vital*—earnest *Impassioned*—energetic

### CRITICAL QUESTIONS WITH ANSWERS.

Q 1 Contrast a progressive revolution with reactionary revolution.

A. A progressive revolution destroys and sweeps away much that ought to be preserved It changes the face of society entirely. But it has a regenerating force; it infuses life and strength into the dead limbs of society

A reactionary revolution on the other hand exercises a crushing influence It destroys the virtue, honour, and patriotism of a nation. The selfish elements predominate and all that raises man above himself is perfectly lost sight of when men give free scope only to the lower propensities of their nature

Q 2 Characterise the Revolution of 1660

A. It was a reactionary revolution, completely reversing the portion of the parties in the State and causing much individual hardship The restoration was not merely the triumph of the Royalist over the Roundhead, but it dealt a severe blow to the progressive spirit of the age All the dearest aspirations of the nation were violently nipped in the bud, the great ideal after which the country was striving was mercilessly trampled under feet.

Q 3 "The Restoration was a moral catastrophe." Explain this.

A If Puritanism was an excess, it was an excess towards virtue, but the reaction against it was an excess towards vice in its most detestable form. All the nobler sentiments of the nation are away to time-serving servility of manners, venality and disbelief in virtue. For a time virtue was a public laughing-stock. The gallantries of Whitehall are not to be held responsible for this national degeneration. The reason lies deeper. The whole nation had been demoralised, the heroic age of England had passed away, and in a day, vice in all its odious form ran rampant amongst the people.

**Q. 4 How did the Restoration affect Milton**

A (a) The effects of the Restoration upon Milton's worldly fortune were disastrous. He lost his Latin Secretaryship and was besides mulcted in three fourths of his small fortune. In the great fire in 1666, his house in Bread street was destroyed. Thus, from every affluent circumstances, he was reduced to comparative poverty.

(b) The effects upon his moral nature were still more disastrous. All the hopes, aims, and aspirations of his life were completely frustrated.

He could not, like Dryden and others, belie his antecedents and accommodate himself to the new era. His social and religious ideal was never more to be realized. All that he held most valuable—or which he fought so strenuously—was swept away. But from evil cometh good, and these disasters bring into light the greatness of Milton's soul. His outward hopes were blasted, but nothing could extinguish the poetic fire that burnt within, and Milton addressed himself to the composition of poems and the study of good books now became the sole employment of his solitary life.

**Q. 5 What means did Milton employ to obviate the difficulty of blindness?**

A. (a) He engaged a kind of attendant to read English books to him.

(b) He got young friends and others to read to him or write to him at times. Many persons gladly took the opportunity of being his reader with the double desire of obliging him and of reaping the benefit of what they read to him.

(c) He trained his daughters to read books in different languages, which they did, rather with a grudge, for they did not understand a syllable of the books they read.

**Q. 6 What was Milton's ideal type of womanhood? How far did he try to realise it in the case of his daughters?**

A. There are few passages which can rival the grandeur of the

conception of Eve in *Paradise Lost* Milton certainly did not regard woman as a household drudge, born only to minister to the wants of man, but he had noble conception of her duties. But unfortunately in the bringing up of his daughters he set aside his ideal and his practice seems to have been framed on the principle that —

Nothing lovelier can be found  
In woman, than to study house-hold good

What Milton wrote, he wrote from his heart, and therefore it is a puzzle to us that Milton, whose type of woman is the noblest known in English literature, should have brought up his own daughters on so different a model

**Q 7.** Give some account of Milton's habits in the third period of his life 1660-74

**A** (a) In the summer he rose at 4, in winter at 5 and began the day with having the Hebrew Scriptures read to him, after which he contemplated

(b) At seven his man read to him again and wrote till dinner

(c) After dinner he took exercise, either walking in the garden or swinging in a machine. On colder days he walked for hours in his garden, his only recreation besides conversation being music

(d) Then he went up to his study to read till 6, after which his friends were admitted to visit him and would sit with them till 8

(e) At 8 he went down to a light supper and retired to rest at nine. In early life his habit had been to study late in the night

(f) As to composition he sometimes composed or 'pruned' his verses as he walked in the garden and then coming in would dictate them. Often he composed in bed and dictated them the next day. At times not a single line would come and at certain seasons spring specially lines followed freely.

(g) Milton did not attend any place of worship either perhaps on the score of his age and infirmities (which Pattison rejects) or perhaps from his sympathy in the last period of his life with the pure spirituality of the Quakers and their disregard of external rites

**Q 8** Characterise his tract of true religion heresy, schism Toleration published 1673

**A** (a) The style is more careless and incoherent even than usual

(b) He asserts the principle of toleration in opposition to the practice of the Restoration and rests the principle on the theological ground of the venial nature of religious error.

(c) As to the limit of toleration he would tolerate all sects who

made the Scripture their soul rule of faith. He would allow them on all occasions to give account of their faith by arguing, preaching and writing &c. He excludes Romanists on the theological ground of idolatry. All his antagonism in this tract indeed reserved a fact which refutes the story that Milton died a Roman Catholic.

Q 9 Give some account of the Treatise on Christian Doctrine.

A (a) Milton was engaged in this treatise in the time of his death and the manuscript remained in the hands of Daniel Skinner, nephew of Cyriac Skinner, who was serving as Milton's amanuensis. Daniel Skinner tried to publish it along with Milton's Latin letters in Amsterdam. But the Government interfered and Skinner gave up both letters and manuscript to the Secretary of the State. The manuscript which had been supposed lost was found again in 1628 in old state paper office.

(b) The work is a compendium of the text-book of Theology in which Milton tries to explain dogmatic theology in the words of Scripture.

(c) The interpretation of the text which he gives are not always the ordinary received ones. For instance he says amongst other things—(1) that God created matter not out of nothing but out of himself. (2) that death is in the course of nature total extinction of being. (3) that polygamy is not in itself contrary to morality though it may be inexpedient. (4) that the Son is inferior to the Father.

(d) Milton shows in this treatise an intimate knowledge of the Hebrew and Greek texts of the canonical scripture but very little knowledge of the writings of Christian antiquity.

✓ Q 10 Relate the external history of the composition of the P. Lost.

A (a) A few lines of it were composed as early as 1624, but it was not till 1658 that Milton addressed himself seriously to the task of continuous composition. The book was finished in 1665.

(b) The year 1665 was marked by the great plague which obliged Milton to leave London for a time. On his return, he placed his finished poem in the hands of the licenser—the Archbishop of Canterbury. This later handed the book over to his chaplain, one Tomkyns, who stumbled at the phrase

With fear of change

Perplexes monarchs

Royalists like Dryden could get their works licensed very easily, though they might contain the dirtiest of passages. The same facilities were not to be accorded to Milton who was a republication of note, Tomkyns, however, let the book pass at last.

It was published by Samuël Symons, who gave only £5 to the author for his troubles, and agreed to pay the additional sums of five pounds as each of the first three editions should be sold. Milton lived to receive the second £5 only—i. e., he received £10 in all for the stupendous work.

(c) *Paradise Lost* was in the hands of the public in the autumn of 1667.

Q 11 Give an account of Milton's literary labours from 1610 till his death in Nov 1674.

A. (a) Milton lived four years after the publication of the *Samson Agonistes*. But he wrote no more poetry.

(b) *The History of Britain*, 1670.

(c) *A logic on the method of Romus* 1672.

(d) In 1673 he published a new edition of his early volume of *Poems*.

(e) An edition of his Latin letters to his foreign friends.

(f) *The treatise on Christian doctrine*.

## CHAPTER XIII

**Analysis :—**It had been seen that the ruling idea of Milton's mind was the composition of great poem. The most remarkable circumstance in this youthful aspiration lies in the *continuity of the idea*, the phases of his life being many parts of his poetic schooling. The idea is set forth in his sonnet composed in his 23rd year. Again in 1641 we find him recurring to it. In 1638 he had already determined upon an epic, celebrating the Arthurian legend. Between 1645-58, he had given no signs of the undertaking of his design, the sonnets, eleven in number, being all.

**Milton's sonnets :—**(They are a record of present feelings kindled by actual facts. Homely in contrast with those of Petrarch, it is their *actuality* in emotional expression that gives them their poetical superiority. They have been likened to the collects of the English liturgy or two Hebrew Psalms. The Sonnet became in his hands a triumph.) In 1658 he had determined that the subject should be the Fall, and the form, epic. Some portions may have been written earlier, as, e. g., Satan's speech P. L. IV 32.

**Reason's for hesitation as to choice of subject :—**Partly by wealth of matter, subjected by his vast reading, (2) partly by the consciousness that time was needed for the ripening of his powers,

**The gain from the delay.**—The union of original strength with severe restraint.

It has been suggested by critics that he should have devoted his powers to a more human subject in which his invention could have had freer play, and for which his reader's interest could have been more ready. The following considerations will show that Milton could hardly have done otherwise—(1) He had to write an English poem for the English nation. He must, in order to interest his public, either go the Bible or the annals of England, (2) Milton's mind could not dwell on fictitious incident, like those of the Arthurian legends with complacency. His personages and events should be real personages and events. (3) The want of interest in common life disqualified him for the task of revivifying historic scenes. These conditions left him no choice but a Bible one. The 'Fall,' with its all embracing comprehensiveness, afforded him ample scope for his purpose.

**The influence of Milton's Calvinistic training:**—Milton's calvanism was a living creed. The cogitation of heavenly things before the foundation of the world opened up a vast avenue of thought, affording the imagination a noble ground which to range Eternity of time and infinity of space imparted sublimity to his conceptions. The vastness of the scheme may be judged by its affording room enough for the admission of both systems of astronomy.

**Milton's inconsistencies**—(1) His admission of both the heliocentric and geocentric theories, (2) his inconsistencies in regard to time, (3) his description of the Son of God being neither consistent with Athanasianism nor Arianism, (4) the incessant confusion of materiality with immateriality.

**Defence of Milton's position:**—Milton could, when he chose, paint a picture clear and definite in outline. The vastness of his subject led him to disregard minutiae. Its shadowy grandeur is due largely to its vague suggestiveness. We should abandon ourselves to the poet's charm in order to feel the power of the poem. By his suggestive touches he helps us to realize his agent, but when distinctness would disturb the presentation he advisedly withdraws the object into a mist and so disguises the incongruities he cannot hide. [It should be noted, contrary to Ruskin's view, that Milton profoundly believed in the reality of his personages and incidents. Urania was for him a real personage, the inspirer of his finest effort.]

**Objections to certain incidents.**—(1) The placing of, artillery



Wars of heaven In defence it may urged that fire-arms, were regarded as devilish enginery (2) The change of demons into ents Chateaubriand hints that it suggests the degradation of an (3) The bridge constructed by sin and death leading from the mouth of hell to the wall of the world This, it may be admitted, is a clumsy fiction

**Paradise Regained :—(a) Characteristics :—**It is the most unadorned poem in the language The art of compression is carried to the verge of extremity It is almost austere in its simplicity The poet, however, shows great skill in the relation of the tale He has almost suppressed his imagination, amplifying but hardly introducing any new circumstance

**(b) Objections :—**(1) An epic should have multiplicity of character and variety of incident The personages of the poem are but two, and they are hardly more than abstractions, representing the principles of good and evil (2) Its simplicity verges on weakness (3) It is hard dry, and barren of interest

**(c) Explanation of its frigidity :—**(1) Due to old age, (2) due to exhaustion Either or both probable, (3) it is also probable that Milton felt that he had been too indulgent to his imagination in *Paradise Lost* He also realised that nothing enhances passion like simplicity Hence the severe chiselling, the Greek restraint of the poem In his dislike to the excess of the Spenserians he was led to carry his theory of parsimony too far He tried to regenerate poetry by reverting to the pure Word of God.

It should be noted that Johnson, Wordsworth, and Coleridge have all thought highly of the poem Johnson declares that "If it had not been written by Milton but by some imitators, it would received universal praise", Wordsworth, that it is "the most perfect execution of anything written by Milton"; while Coleridge, "in its kind it is the most perfect poem extant"

**Samson Agonistes .—Characteristics :—**To those who regard beauty as being the one aim of art the poem will appear dull and unattractive If, however, it be viewed in the light of contemporary history, it will be felt to be a tragic utterance filled with deepest pathos It is the picture of a heroic soul, meeting, with an unflinching submission, the overwhelming power of an adverse fate As a composition, the poem is weak and languid The simplicity of its language argues, not repression, as in the case of *Paradise Regained* but a decay of power

**Its allegorical character .—**The poem allegorically represents the poet's own suffering and those of the Puritan party with whom

he was identified. Samson, the glorious deliverer, represents puritanism strong in hope. His humiliation and overthrow spring from weakness and disobedience to the Divine word. Foreshadowed is the swift retribution that shall overtake the gay revellers of the Philistine Court, when puritanism shall be in the position of the penitent backslider. Delilah, the Philistine woman shadowed forth Milton's unhappy marriage with one of an alien faith heedless of his suffering and his blindness.

**Objection to the poem.**—The employment of the fictions of heathen mythology both in this poem and in *Paradise Lost* has been objected to by critics as uniting the real with the unreal in a way as to destroy credibility. De Quincey meets the objection by showing that for Milton these fictions of a heathen mythology have a reality. They are not fictitious personages but evils powers.

**Elements of decay:**—(1) Poems fall into decay through changes and transition in language. *Paradise Lost* has suffered little in this respect. The extension of the English language over a wide area is a further safeguard against any such contingency. (2) The foundation of the poem which to Milton held out the promise of durability has become an element of weakness in it. Men have become incredulous not only with regard to the demonology and even angelology of the poem, but also in regard to the facts having a scriptural basis. It is to this perhaps that Goethe referred when he spoke of the poem as being "abominable, with a fair outside, but rotten inwardly." Its antropomorphic theology becomes more difficult of acceptance with every advancement of knowledge.

**Sources:**—(1) Claudian's *Creation*; (2) *L'Adamo* of the Florentine poet, Andreini, with which Milton was possibly acquainted, for the Trinity college sketch, cast in a dramatic form, bears a close resemblance, both in its personages and arrangement, to that of Andreini. Moreover, Milton's nephew, Phillips, mentions Andreini in his *Theatrum Poetarum*. If Andreini was known to Phillips, he was doubtless known also to Milton. (3) The drama *Lucifer* of the Dutch poet Vondel. Besides such lines as 'Better to reign in hell than serve in heaven,' Mr Gosse has traced many and close resemblances between *Paradise Lost* and *Lucifer*.

**Milton's Plagiarism:**—In no case can Milton's indebtedness amount to that of imitation. What he borrowed, he borrowed openly. But in addition to this, his adaptations were such as to have about them a group of suggestive associations. The poet suggests more than he says. His secret lies in his mastery over the rich treasures of an inherited vocabulary.

**Reasons for his Scant Popularity :—**(1) Milton's style is one which demands for the full appreciation of its beauties a correspondent amount of learning in his readers To enjoy Milton thoroughly needs that one shall have gone through the same mental training as the poet Hence he is a poet not for the many but the few (2) His Calvinistic training had imparted a kind of scornful disdain of all that was mean and ignoble Hence his exclusiveness, his repellent and unsympathetic attitude This failing of aloofness in him was heightened by his blindness which threw him back upon himself. Hence the poet came to be in antagonism to his age, weakening his popularity as a poet Hence, too, his poetry awakens admiration rather than sympathy (3) Party feelings in politics have also helped to depress the poem Dislike to the man as an Oliverian and Puritan has extended itself to the poet Even kindly natures, like Keeble, have had their judgment biassed by this consideration

**Milton's Learning :—**Milton was not a learned man in the sense in which Usher, Selden, Salmasius, and others are reckoned learned men He read assiduously, but his reading was select The aim of his studies was the culture of his own mind He is the noblest example of English men of Letters

**Para 1. Many men at forty .poets—**when a 'man reaches his fortieth year, the springs of poetic inspiration cease to flow. His poetic fervour and enthusiasm then forsake him *Had died to poetry*—had lost the high poetic qualities *Humphrey Moseley*—See page 91 *The finest flower .poesy*—the best specimens of English poetry *Wary*—careful *Garnering*—treasuring together; storing up *His sheaves*—the fruits of his poetic labours, his poems *The threatening storm*—the civil war *Bidding farewell .poetry*—abandoning the art. *Earnest*—a pledge, promise. *The earnest of greater things &c.*—Comp. *Macbeth*, 1 3

"And, for an earnest of a greater honour,  
He bade me, from him, call thee thane of Cawdor,"

**Para 2. The ruling idea . life**—the one leading thought throughout his life, the main purpose of his life *The key to his mental history*—the circumstance which shall enable us to understand the growth and development of Milton's mind. *Singular*—rare; unique, uncommon *Private*—a common soldier *Haversack*—bag *Baton of a marshal*—the staff of authority of a marshal of France *Marshal*—is the highest French military dignity, the rank being conferred in recognition of services of especial brilliancy in the field, as the winning of a pitched battle or the taking of two fortified places. *Every private . marshal*—every ordinary soldier

has the possibility of rising to the highest position in the French army (The saying is ascribed to Napoleon who used it for the purpose of exciting the zeal of his soldiers). *Dream on Parnassus*—poetic scheme, as Parnassus, in Greek Mythology is the home of the Muses. *A necessary...Parnassus*—one of the essential elements which go to make up the ideal picture of a successful poetic career

Page 166 *Embody itself*—shake the body or shape of. *That it should embody itself. brilliancy*—that it should assume the character of the highest and most splendid achievement in poetry, that it should be associated with the composition of the noblest kind of poem. *The crowd of young ambition*—the general mass of aspiring young men. *Audax Juventa*—bold youth. *The constancy of his resolve*—the pertinacity with which he kept to his purpose, his steady adherence to his purpose. *Nourished through manhood...youth*—kept this youthful ambition steadily before his mind through his years of manhood. *This dream of youth*—this youthful aspiration namely, of writing a great poem. *Keeping under*—holding in check, restraining. *Importunate*—tenacious. *Importunate instinct*—the inherent impulse in one which urges (importunes) one on a particular course. *Which carry off most ambitions into*—which bring about a change or substitution of youthful ambitions for. *The thorns which spring up wheat*—i.e., pursuits which, owing to their worldly and selfish character, check the growth of all that is noble and generous in human nature. *Smother*—crush, stunt the growth of. *Wheat*—a metaphor for noble and generous traits of the soul, higher aspirations. The expression is biblical. A certain man went forth to sow, and as he sowed some of the seeds "fell among thorns, and the thorns sprung up, and choked them" (Matt. 13. 7). The following is Christ's interpretation of this portion of the parable. "He also that received the seed among the thorns is he that heareth the word; and the cares of this world, and the deceitfulness of riches, choke the word, and he becometh unfruitful." (Matt. 13. 22). *Carried out his dream*—realized the object of his youthful ambition. *Integrity*—fulness, entirety. *Formed*—trained; educated. *The achievement*—the accomplishment of this high design, the realization of this great purpose. *Arena*—the field. *Schooling*—training.

Para 3. *That this idea. age*—that this was the ruling idea of his life. *Brooded upon*—pondered over. *Sonnet II*—See page 13. *Sonnet II*—viz that on his arriving at the age of twenty-three, quoted in page 13, see the last six lines. *Its non-fulfilment...self reproach*—see the third and fourth lines of the sonnet.

Para 4. Its relevance—its application; 'appropriateness of its reference' So the Sonnet stood alone...doubtful—because the Sonnet makes no distinct reference to a poetic career. All that it touches upon is the accomplishment of some great design. The express nature of that design is not stated. Birch, Thomas—an English divine (1705-1765), was a fellow and secretary of the Royal Society, and a trustee of the British Museum. He wrote a History of the Royal Society of London, besides several historical and biographical sketches. It is not the endless delight . speculation—he was not prolonging his studies for the delight which they imparted to the mind, by affording it food for meditation. 'It' refers to his delay in making choice of a profession. Speculation—abstract studies. Religious advisement—devout or pious deliberation. Undergo—undertake or fulfil (his aim) 'A religious advisement fit—a devout purpose of putting his mind through such a discipline and training as shall make it better fitted to cope with the task before it, not troubling himself about the time which might be spent in such mental preparation.' A religious advisement—a devout purpose, a solemn deliberation. How best to undergo—the kind of training that was best adapted or suited (the kind of mental discipline and training through which he should put himself as being the most favourable to his purpose)

Page 167. Not taking thought late—not troubling himself about the time spent in such training. So it give advantage fit—so long as it rendered the mind better fitted to cope, with the task which he designed for it. So—provided. Repudiates—denounces. Knowledge end—knowledge is not an object in itself. The sole aim of education does not lie in storing the mind with information about things. It is only equipment . performance—it is only a means of furnishing the mind with information to be used for other and higher purposes. Specific engagement—definite pledge, explicit promise. Petrarchian stanza—the Sonnet (II), composed in the style of Petrarch. (The Sonnet is of Italian origin and, in the hands of Petrarch, attained finish and perfection. Hence Pattison speaks of it as the "Petrarchian Stanza". The Sonnet is a poem in fourteen lines, with a determinate system of rhymes, and devoted to the exhibition of a single thought.) Like Samuel's—Samuel was a Jewish prophet. His mother Hannah, before his birth, dedicated him to the service of God. (See I Samuel, I 11 and she vowed a vow, and said, O Lord of hosts, if thou wilt give unto thine handmaid a man child, I will give him unto the Lord all the days of his life.....")

*Like Samuel's a dedicated life*—"Dedicated"—consecrated or set apart Comp page 16 Samuel, the great Hebrew prophet, had been dedicated by his mother to the service of God even before his birth As soon as he was weaned, he was brought by his parents to the Tabernacle of Shiloah, and there solemnly consecrated See *I Samuel*, i 20-28 *Pamphlet No 4*—viz "Reason of church Government urged against Prelacy," quoted in page 16 (bottom). *Endeavoured*—exerted himself in the work of self-education *Unwearied spirit*—untiring energy *Aver*—solemnly assert *Full licence*—full liberty. *Conzenant*—to make an agreement "I may go on trust with him—he may accept the truth of what I state" *Raised*—produced; brought forth *Heat*—ungoverned ardour. *From the heat of youth*—under the passionate influence of a youthful imagination. *Vapours.. wine*—genial influence of wine, *At waste*—prodigally. *Vulgar amorist*—common-place poet, whose theme is love. *The trencher fury parasite*—prompted by an ungovernable appetite for the pleasure of the table which leads a hanger-on at a rich man's table to compose flattering verses in honour of his lord *Trencher fury*—ungovernable appetite for the pleasures of the table *Trencher*—plate, dish. *Fury*—zeal; ungovernable appetite. *Parasite*—hanger-on *Rhyming*—who indulges in the composition of flattering verses to please the man at whose table he sits *Dame Memory*—the Greek goddess *Mnemosyne* She was the mother of the nine Muses by Jupiter The word *Mnemosyne* signifies memory, and therefore the poets have rightly called *Mnemosyne*, the mother of the Muses, because it is to that mental endowment that mankind are indebted for their progress in science. Her *Siren daughters* are the Muses, goddesses who presided over poetry, music, dancing and all the liberal arts Hence the epithet *Siren*, bewitching, from *Sirens*, sea nymphs who charmed so much with their melodious voice, that all forgot their employments to listen with more attention and at last died for want of food. *Errich*—bounteously endow. *Seraphim*—one of the celestial beings described in *Isaiah* (the Hebrew prophet) VI 1-6 as surrounding the throne of *Jehovah* The *Seraphim* are regarded as the highest order of angels, and as having a two-fold office, that of celebrating *Jehovah's* holiness and power, and serving as messengers and ministers between heaven and earth *Compassed*—attained *Loth to hazard*. *credulity*—unwilling to risk placing faith in *Pledges*—solemn promises

Para 5. *Arthurian legend*—the fictitious incidents which group themselves around the memory of King Arthur. (The Arthurian

romances have been collected and rendered into English by Sir Thomas Malory.)

Page 168 *May I find &c*—this is the extract in Latin from Milton's Latin poem addressed to the Neapolitan nobleman, Battista Manso, Marquis of Villa *Epitaphium Damonis*—see page 41. *Some trifles*—meaning his juvenile poems, English and Italian *Met with acceptance*—were favourably received *To assent to them*—to comply with their request. *An inward me*—a tendency within me which keeps urging me on *Propensity*—bent

Para 6 *Pedeeming pledge*—fulfilling his promise. *The gew-gaws*—toys, trifles, &c., the composition of incidental or occasional poems as intellectual exercises or recreation *Le bon poete &c*—the good poet is no more useful to the state than a good skittle player *Enfranchised herself*—set herself free; recovered her freedom *Impertinent*—meddlesome *Yoke*—subjection *Prelatry*—episcopacy, the domination of bishops *Inquisitorious*—prying; oppressive life inquisition

Page 169 *Duncery*—stupidity; gross dullness *Wit*—genius; talent *Remand*—respite (for the fulfillment of promise) *Ephemeral*—transitory, evanescent *He poured out.. them*—i.e., he wrote a host of pamphlets *In simple unconsciousness*—being wholly unaware of the fact *That they had no influence...events*—that they had no effect in shaping the events of the day In other words, his pamphlets exercised no power in moulding public opinion.

Para 7. *Continuous*—regular, unbroken *Wordsworth's Ecclesiastical Sonnets*—a collection of sonnets, by William Wordsworth, 47 in number *A sustained mood*—a steady and uniform tone. *Spontaneous explosion*—the natural and sudden exhibition. *Welling up*—rising up *Forcing comparison*—finding an outlet for itself through the vehicle of *The first eight sonnets—viz*, three English (To the Nightingale, on his arriving at the Age of Twenty-three, and when the Assault was intended to the city) and five Italian sonnets, addressed to a lady of that country *Intention*—effort *Of reminiscence and intention*—embodying his recollections and his purpose (what he intended or hoped to accomplish) *Just.. Petrarch*—who was just making himself familiar with the glowing and impassioned language of Petrarch *Prosaic*—matter of fact

Page 170. *Turns*—rests or is based *For poetic effort*—for purposes of poetic representation *Real emotion*—actual, present emotion *Emotion revived*—emotion which is the outcome of reflection and a reproduction of the effort of memory. *Taught us... abidingly*—produce a more lasting impression on us. *Actuality*—

*i. e.*, tone of sincerity. Struck out—gave expression to *The thing*  
*i. e.*, the sonnet Became...trumpet—became an instrument for  
 rousing the feelings of men by its soul-stirring character *In his...  
 trumpet*—the sonnet became heart-stirring like the trumpet in  
 the hand of Milton; even its commonplace events were made  
 famous or articulate. The quotation is from Wordsworth's sonnet  
 'On the Sonnet' Severity—stern simplicity Collects—a collect is  
 a short, comprehensive prayer The collects to which Macaulay  
 referred are the ones to be found in the Church of England prayer-  
 book Undisguised—open, manifest Out rush—outburst Exulta-  
 tion—triumph Where nothing is due, artifice—where the effect  
 does not depend upon an obedience to the rules of rhetoric or poetry.  
Poetry—exhibition of emotion Expression ..heart—*i. e.*, the genu-  
 ine display of what is taking place within. Not a branch litera-  
 ture—an artistic parade of feeling with a view to the display of  
 literary skill. Whose sound. sea—as majestic and impressive as  
 the sound of the ocean's billows Latent traces—obscure evidences

Para 8. *They*—*i. e.*, the sonnets *Akin to*—bear a close resem-  
 blance to *The last of the sonnets*—namely that on his deceased  
 wife, written in 1658

Page 171. *Euripides*—Milton's favourite poet among the tra-  
 gic poets of Greece *The lofty physical tone*—the sublime physical  
 character of the poem, embodying strong emotions. *Setting forth*  
*i. e.*, the statement *Situation*—circumstances of the case *Air*—  
 appearance. *Institious*—ingrafted, inserted

Para 9. *Wealth*—abundance *Ripening*—developing *Will  
 not work ..care*—will not flow spontaneously and without effort.  
*Congenial*—one suitable to the heart of the writer. *Gibbon has told  
 us*—in his *Autobiography*. The various subjects which kept  
 Gibbon undecided for a long time were (1) Expedition of Charles  
 VIII of France into Italy; (2) Richard I / (3) The Black Prince;  
 (4) Sir Walter Raleigh; (5) Hist of Switzerland &c

Page 172. *State musing amid the ruins of the Capital* &c —  
 from the last lines of the last page of Gibbon's *Decline and Fall*,  
 where he gives an account of the composition of his great work.  
 "It was at Rome, on the 15th October, 1764, as I state musing  
 amidst the ruins of the Capital, while the barefooted friars were  
 singing vespers in the temple of Jupiter, that the idea of writing  
 the decline and fall of the city first started to my mind *Racine,  
 Jean*—the greatest French tragedian, who flourished in the reign of  
 Louis XIV., being a contemporary of Moliere. (1639-1699). *Verve*  
 —a French word=animation, energy.



Para 10. *Practicable*—i.e., capable of poetic treatment. *Profare*—secular; opposed to scriptural or religious. *native history*, the history of his own land, namely England. *John the Baptist*—the great fore-runner of Jesus who was by six months his junior. He came from the wilderness, clad in raiments of camel's hair, and solemnly called upon the people "to repent, for the kingdom of heaven is at hand." Jesus himself was baptised by John. He was imprisoned, and ultimately beheaded by order of Herod. A.D. 31. *Matthew. xiv*. *Christus patiens*—Christ in his sufferings. *To be confined to*—the theme of the poem being intended to deal with. *The agony in the garden*—the anguish of soul which Christ underwent, prior to his crucifixion, in the garden of Gethsemane (See Matt. 26, 36-47). *Generated*—began. *Cast*—sketched. *Moulded*—shaped. *Age*—advance in years.

Page 173. *Feats invention*—achievements in poetry of an independent character. *Achieved*—accomplished. *Realised*—attained. *The total result*—i.e., regarding the poem as a whole. *Virtues*—characteristics, mental tendencies. *Fresh emotional display*—expression of feeling, simple and unaffected in expression. *Exercised*—trained, disciplined. *Chastened*—free from the love for meretricious ornament. *Ill laid out*—misspent. *Adjournment*—postponement. *Design*—intention, purpose. *Severe restraint*—the exercise of a rigid control over his poetic faculties. *The fatigue of age*—a sense of weariness perceptible in the poem, due to the Milton's advanced years. *Chateaubriand*—a distinguished French writer. During the first year of the Revolution he was a refugee in England, where he published his "Essay on Revolutions." For some time he took service under Bonaparte, then First Consul, but being disgusted with the execution of the Duke d'Enghien (1804), left the service, and went into travel. On the fall of the Empire appeared his celebrated pamphlet "De Bonaparte et des Bourbons," which Louis XVIII declared was equal to an army of 230,000 men in paving the way for his restoration (1768-1848). *La maturité. jeunesse*—the ripeness of age seen through the passion of youthful years.

Para 11. *Jottings*—memoranda. *Ready to sympathise*—willing to agree with the opinions of the critic. *More human*—one of a less supernatural character. *Invention*—imaginative power for the creation of his imaginary world. *Freer play*—ampler scope. *Narrowing*—illiberal, cramping.

Page 174. *Was determined circumstances*—influenced in his action by the nature of his situation. *Originality*—independent.

cast of mind *Milton*—age—he was nevertheless influenced by the tendencies of the period in which he lived. [The characteristic features of his age found their reflection in him] *In a Puritan environment*—i.e., living amidst associations and surroundings of a Puritan character

Paras 12-13. *The shouts*—mole—the approval of the people. *Embodied*—represented *With ..nature*—with the most earnest sincerity. *Not popularly but nationally*—not for the sake of pleasing the people and thereby winning popularity for himself but from motives of patriotism with a view to raising the grandeur of England *Limited ..subject*—confined his choice to a few subjects *Arbitrarily enacted*—capriciously, laid down. *A dictate of reason*—a fundamental principle which has the support of reason *Has been the practice of*—is a rule which has been followed by

Page 175. *Who addressed ..Epic poets*—the Epic poets dealing with themes of national interest commanded a far wider audience than the tragic poets whose themes were based on incidents relating to the lives of individuals or of families *Legends*—traditional history *Touching*—bearing on, relating to *Cycles*—sets, groups. *To admit of ..poet*—capable of poetic treatment or representation *He went ..England*—he must choose his subject from one of the two groups.

Para 14. *Arose*—awaken; excite *Detain*—arrest *Interests*—sympathises. *The men ..play him*—the mere exercise of his imagination for the creation of picturesque and fanciful incidents could not satisfy him *The wanted ..reality*—he wished to have moving before his imagination a picture of the actual living world, in which both facts and personages would be such as to carry with them the conviction of reality. *Body forth*—represent, embody. Cf.

"As the imagination bodies forth,

The forms of things unknown the poets pen

Turns them to shapes, and gives to airy nothing

A local habitation and a name.—*Midsummer Night's Dream* V.

*Milton's Genius ..dramatic*—the business of the dramatist is to portray the feelings of his characters and to keep himself in the background, whereas, a lyrical poet gives strong expression to his own personal feelings and sentiments "It is the part of the lyrical poet," says Macaulay, "to abandon himself without reserve, to his own emotions" Milton's genius was more fitted to give a lively picture of the feelings of his characters than to describe his own feelings. *His Lyre ..emotion*—he is able to "pourtray emotions such as he himself has actually felt *Within the fascination of*

under the spell of *The Romances of chivalry*—the legendary tales of the mediæval ages dealing with the adventures of knights and the whole train of gorgeous accessories belonging to the period. *Old minstresly*—i. e., Mediæval romance *Fabulous basis*—legend—the tale did not rest upon historic grounds, but was purely fictitious

Page 176. *Vortigern*—a British king who invited the Saxon leaders Hengist and Horsa to aid him against the Picts and Scots. *While he demanded*—personage—while he wished that the characters of his poem should in some degree be historic personages and not purely fictitious heroes *With a true instinct*—with an unerring perception as to what was appropriate from a literary and artistic point of view. *Well ascertained*—authenticated *The lower limit of his choice*—i. e., he fixed the period for the selection of his personages between the earliest period of recorded history and the Norman conquest (Milton's keen perception of his capacities made it clear to him that he would best excel in the treatment of characters, which, though historic, had a legendary and shadowy cast about them) *Engrafting*—history—in investing historic events and incidents with the inventions of the imagination *Walter Scott*—this alludes to Scott's historical romances, e. g., *Ivanhoe*, *Kenilworth*, *Fortunes of Nigel* &c. *Human poets*—poets possessed of sympathies which enabled them to enter into and to understand the characters they portrayed. *Investing*—humanity—making their characters speak and act like the generality of mankind. (Their characters come before us as actual and living personages. There is nothing vague or shadowy about them) *Embraced*—comprehended, was enabled to enter into *Affections*—i. e., feelings. *Rapt communion*—ardent intercourse. *Select souls*—few, choice spirits, the few who possessed the same lofty character as himself *An aloofness*—women—a disposition to hold himself apart from the ordinary run of mankind *Commonplace*—such as falls to the lot of ordinary men. *Hard*—cold and heartless. *Austere*—stern and unsympathetic. *An iron man*—...mould—a man of resolute and inflexible purpose *Disqualified*—unfitted *Revivifying*—scenes—i. e., imparting a life-like vitality to the incidents of history

Para 15. *Mental constitution*—the bent of his genius *With the material work*—with regard to the subject on which it was to employ itself *Subjects*—topics; themes. *Occupy himself seriously*—interest himself earnestly *Airy nothing*—dim, shadowy events and personages The expression is taken from Shakespeare, an extract already quoted.

Page 177. *Creatures*—fancy—purely imaginary characters. *Foibles*—weaknesses. *Requisite*—necessary *Common property*—matters of familiar knowledge. *Fall*—that is, the fall of man from his state of innocence

Para 16. *Episodes*—subsidiary incidents in the body of some great poem *All embracing comprehensiveness*—an interest so extensive as to reach the generality of men. *In a dramatic form*—with the vivid picturesqueness of a life-like presentation. *Developed*—evolved or educed *Schema*—system *The dogmatic idea*—the opinions laid down with all the force of authority *Whole scheme*—entire system *Judaico Christian Anthropology*—the view held by Jews and Christians alike as to human character attributed to the Divine Being and to supernatural personages *Anthropology*—in other words, *Antropomorphism*—That is, the ascription of human attributes to supernatural or divine beings, the conception or representation of God with human qualities or in a human shape *Two infinites*—i. e., Heaven above and Hell beneath *Unmanageable*—i. e., which seems to be scarcely capable of poetic treatment. *Mastered*—grasped *Primordial*—original *Import*—significance *Noachian*—adj from Noah Of the time of Noah, one of the Antediluvian patriarchs who escaped the flood. *Solomon Gessner*—a Swiss poet and painter, of the last century *Abel was Adam's son slain by his elder brother Cain in a fit of jealous rage, because the former's offerings were accepted by God, while the latter's were rejected* See Genesis, iv, 3-8 *Able*—was the younger son of Adam and Eve He was slain by his brother Cain See Genesis IV 8 "And Cain talked with Able his brother, and it came to pass, when they were in the field, that Cain rose up against Able his brother, and slew him"

Page 178. *Verge*—scope, room *Sweep*—extensive flight. *Giving verge enough*—the expression is Gray's —

"Give ample room and verge enough

The characters of hell to trace"—*Bard*, 51

Para 17. *Conception*—imagination *Formulated*—resolved upon the character of. *Rhythm*—metrical structure *Wordsworth's Warrior*—see the poem on the *Character of the Happy Warrior* in any edition of Wordsworth's poems where he describes the qualities of his ideal warrior (in a metaphorical sense) *Wrought upon*—developed his poem on the lines of

Para 18. *In the spacious circuits, musing*—within the extensive range of her meditations *Abrupt*—hasty, ill-considered *Arbitrary*—capricious. *That fervent age*—that period of history

distinguished for its fervent piety and ardent religious zeal *Attenuated*—vapid; flimsy, lacking in earnestness and depth *Went beyond*. *damnation*—which had something far more generous in it than the selfish desire for one's own eternal welfare and an indifference as to what became of others

Page 179. *Effect*—i.e., worn out creed *A mere doctrine*—a theological dogma, without the power of inspiring people with a sense of religious devotion and zeal. [Calvinism, at the time of Milton's youth, was a real, living creed, capable of influencing and shaping the lives of men. It was not a body of principles which people believed in, but which had not the power of exercising any influence over their lives] *It was thought—it was an earnest belief in a particular set of religious principles, capable of moulding and transforming the lives of men* *Which carried the mind upwards* *security*—which habitually dwelt rather on the nobler aspect of the Calvinism, (viz the supremacy of the will of God over the will of man) than on its narrower and more bigoted aspect, (viz the election of myself and the damnation of all others) Allusion is here made to the two leading tenets of Calvinism, viz (1) *Predestination of God*, (2) *limited grace or election*, the first means that the will of God controls the will of man, and in fact has shaped his destiny before his birth, the second means that only a limited number will be saved] *Keble, Rev John*—a popular writer of sacred poetry, chiefly known by his *Christian year*. He also wrote several treatises on theological subjects (1792-1866) *Sacramental symbolism*—the sacraments are religious ceremonies enjoined either by Christ or by the Church for the spiritual benefit of the church or individual Christians. The sacraments are held to be symbolical or visible representations of invisible and spiritual things. The chief sacrament of the Christian Church is that of the *Lord's supper*. The Catholic Church, in addition to this, recognizes six others, namely, *baptism*, *confirmation*, *holy orders*, *matrimony*, *penitence*, and *extreme unction*. The church of England recognizes only two, namely, those of the Holy Eucharist or the *Lord's supper* and of the rite of baptism. *Predestination scheme*—i.e., the Calvinistic conception of religion. Predestination is one of the doctrines of the Calvinistic creed, which teaches that by the decree of God, for the manifestation of his glory, some men and angels are predestinated or foreordained to everlasting life and others to everlasting death. [In a wider sense the term implies the decree or purpose of God by which he has from eternity immutably determined whatever comes to pass] *Cogitation*—thought. *The heavenly things*..

world—the hidden purposes of God which had been ordained from the foundation of the world. Cf Matt. .13, 35, where Christ declares—"I will utter things which have been kept secret from the foundation of the world" *Opens a vista of contemplation*—a vista is a view, a prospect, especially through an avenue, or, between rows of trees Hence figuratively, a view presented to the mind by the imagination Hence the phrase implies,—presents a view of spiritual things, stretching far back into the past for mental reflection *Poetical frame work*—as furnishing the outline of the poem *Election*—refers to that portion of the Calvinistic tenet of predestination which holds that by the decree of God some men have been chosen as objects of Divine grace from the foundation of the world *Reprobation*—is the complementary half of the doctrine of predestination and signifies that some men have been foreordained by God to eternal punishment and rejection by him *Set out*—formulated. *Petty chicanery*—contemptible, sophistry *Institutes*—the name of Calvin's famous work its full title being Calvin's "*Institutes of the Christian religion*." The word institute in such a connection signifies a body of religious principles *The prescience of absolute wisdom*—that is, the foreknowledge of God *Revolving*—pondering over, meditating *By the image*—through the aid of imagery *The world epics*—e g, Homer's *Iliad*, Virgil's *Aeneid*, *The Mahabharatta*, *The Shah Nameh*. *Lucretius*—a great Latin poet of the 1st century B C., whose fame rests on the great work *De Rerum Natura* The scope of the work is to explain and popularize the religious, moral, and physical doctrines of Epicurus, and to show that there is nothing in the history of actual condition of the world which does not admit of explanation without having recourse to the active interposition of divine beings "The poem has been admitted by all modern critics to be the greatest of didactic poems The most abstruse speculations are clearly explained in majestic verse" *Compass, horizon*—range of his subjects *Physical universe*—the general system of the world *Empyrean*—the highest heaven where the ancients supposed the pure element of fire to subsist *Highest arcs*—make—the highest reach of thought *Pascal*—Blaise Pascal, (1623-1663), the celebrated French mathematician and thinker He is best known as the author of the brilliant *Provincial Letters*, written against the Jesuits. *Had beaten thought*—had striven to rise beyond the ordinary compass of human thought

Page 181. Para 19. *Both the systems*. Astronomy—namely those of Ptolemy and Copernicus. Milton, though not unacquainted

with the Copernican system, followed that of Ptolemy as best suited to the purposes of his poem. Its literary associations rendered it far more attractive than that of Copernicus. *Ptolemy*, the originator of the system was an Egyptian Greek Astronomer, whose recorded observations extended from 127 to 151 A D. He held the earth to be stationary and made it the centre of the mundane universe. His views continued in force till 1543, when they were replaced by those of Copernicus, a Prussian Pole, who promulgated the now received theory that the earth and the planets revolve round the sun as their centre. "According to his Ptolemaic system, the Earth was the fixed center of the Mundane Universe, and the apparent motions of the other celestial bodies were caused by the real revolutions of successive Heavens or Spheres, of Space, enclosing the central earth at different distances. First and nearest the earth were the spheres of the seven Planets then known in this order—The Moon, Mercury, Venus, the Sun, Mars, Jupiter and Saturn. Beyond these was the ninth or Crystalline sphere, and enclosing these was the *Primum Mobile* or the *first moved*." See *Masson's Introd to Paradise Lost*. *Alphonsine*—i. e., the Ptolemaic system as expanded by Alphonsus X of Castile (1252-1284). He was the king of Leon and Castile who won a reputation for himself as an astronomer. The Crystalline sphere and the *Primum mobile* were not included in the original Ptolemaic system. *The one*—namely, the Copernican system. *Demonstrative*—valid as a theory. *They are in presence epic*—i. e., Milton makes reference to both systems in his epic. *The conscious or doctrinal exposition*—the explanation based on Milton's inner conviction and which he himself held as being the true theory. *Sharp*—distinct, clearly outlined. *Harmonised*—reconciled with each other. *The precise mechanism*—totality—the definite relation of our earth with regard to other bodies of the entire mundane system. *Mechanism*—its relation in regard to motion. *Totality*—i. e., the entire mundane system. *Disregarded*—left out of account. *De minimis poeta*—the poet does not trouble himself about minute details. *In the universe of being*—in the entire system of existing things. *Heliocentric theory*—that is, the theory which makes the Sun the centre of the system, in other words, the Copernican theory. *Geocentric theory*—the theory which makes the earth the centre of the universe; in other words, the Ptolemaic theory. *Reconciliation*—the bringing about of an agreement by the removal of inconsistencies. *Fixed fate etc.*—i. e., of doctrines apparently inconsistent.

Page 181. *The...intelligence*—in the sphere of perfect knowledge.

Para 20. *Hath left to their disputes &c*—*paradise Lost*, vi. 77. "there" refers to rival schools of astronomy *Quaint*—strange, odd, ridiculous *Wide*—widely diverging from one another, and also wide of the truth *Notes*—mamoranda, hints. *Stand together*—agree with one another *Adam himself was but three days old &c*—this is taken from Masson's note on the passage quoted in the text, to which the student is referred *The mode in which the Son of God is spoken of*—see book v lines 600 &c, where Christ is represented as created by God *Presentment of his matter*—his representation of the subject *Conceptual incongruities*—national inconsistencies, inconsistencies due to notions of a diverse character being brought into conjunction *Untenable*—indefensible *That day I oft remember &c*—prof Masson points out the chronological difficulty of this passage It (the passage) would seem to imply that a considerable time had elapsed since Adam and Eve had been existing together, whereas, according to the time given in the action of the poem, Adam himself is only three days old at this time *The mode in which Arianism*—that is, making the Son one with the absolute Godhead of the Father or inferior to him. *Material*—of a physical nature, corporeal. *Immaterial*—of a spiritual character; incorporeal *By keeping sight*—by not obtruding the spiritual nature of the supernatural actors in the drama *Arrangement*—charge *A vagueness and looseness of imagery*—presenting images before the imagination in hazy and indistinct characters. (Lord Macaulay phrases it neatly as the *dim intimations of Milton* He cites as an example Milton's description of Satan He (Milton) gives us merely a vague idea of vast bulk In one passage the fiend lies stretched out huge in length, floating many a rood, equal in size to the earth-born enemies of Jove, or to the sea-monster which mariners mistake for an island When he addresses himself to battle against the guardian angles, he stands like Teneriffe or Atlas, his stature reaches the sky) *Precise*—definite *Dante for example*—take by way of illustration Dante's description of the gigantic spectre of Nimrod, instanced by Lord Macaulay in his Essay on Milton. "His face seemed to me as broad as the ball of St. Peter's at Rome, and his other limbs were in proportion, so that the bank, which concealed him from the waist downwards showed so much of him, that three tall Germans would in vain have attempted to reach his hair" *Precise detail of Homer and Dante*—Macaulay, comparing Milton with Homer, says—"The most unimaginative man can understand the *Iliad* Homer gives him no choice, and acquires from him no exertion, but takes the whole of



himself, and sets his images in so clear a light, that it is impossible to be blind to them. The works of Milton cannot be comprehended or enjoyed, unless the mind of the reader co-operate with that of the writer." Again, comparing Milton with Dante—"The poetry of Milton differs from that of Dante as the hieroglyphics of Egypt differed from the picture writing of Mexico. The images which Dante employs speak for themselves, they stand simply for what they are. Those of Milton have a signification which is often discernible only to the initiated.

Para 21. *One of the poets imagination*—one of the poets whose imagination incorrectly pictures a scene placed before it. Milton's imaginative conception of a scene was precise and definite.

Page 182 *Precise picture*—an imaginative conception clear and definite in its details. *Namby-pamby*—weakly sentimental, affectedly pretty. *Pattison* sarcastically alludes to Scott's inaccuracy of natural description. The phrase occurs originally in Wordsworth's *Lines on Yarrow Unvisited* which are as follows —

The swan on still St Mary's Lake  
Floats double, swan and shadow !

Scott in quoting the line in one of his notes on *Marmion*, Canto II changes 'still' into 'sweet,' thus marring the accuracy of the description. *Unmistakably distinct*—faultlessly definite, unerringly exact. *Firm and hard*—not loose and slovenly, but definite and rigorous. *He is not often...pictures*—it is not his purpose to bring imaginative pictures before his mind. *Thinking dream*—has his thoughts floating hazily before his mind, assuming vague and shadowy forms. *He is not a picturesque poet*—he makes no attempt at appealing to the imagination but he endeavours to reach the emotions of the heart. *Finish parts*—that is, the perfection and symmetry of details. *Fits into*—harmonises with, blends in with. *Minutiae*—details. *Handled*—dealt with, managed. *Bishop Butler*—(1692-1762), celebrated as the author of the philosophical work entitled "Analogy of Religion, Natural and Revealed, to the Constitution and Course of Nature." *Runs up into infinity*—merges into the sublime. *Impaired*—injuriously affected. *Had be canvass*—if he were dealing with, if he were delineating (the figure is drawn from printing). *Secure perfection of illusion detail*—give a delusive reality to the picture by a vivid and life-like presentation of details. *The world experience*—the system of things such as we know it to be through our experience. *Supernatural*—i. e., transcending or lying beyond the scope of human experience. *Peopled by*—filled with, *Palpable*—obvious, manifest, *One human pair*—namely

Adam and Eve *Exceptional beings*—persons occupying a distinct and unique position among mankind, individuals different from the rest of mankind. *For whom we are prepared.. our world*—with regard to whom we are willing to look upon them as being independent of the rules and usages which govern the lives and actions of men in general [Adam and Eve are represented as occupying a position such as no two other human creatures ever occupied They were created directly by the hand of God, held personal communication with Him; were visited by angels; and lived under conditions of life absolutely different from ours We are therefore prepared to regard them as beings whose actions are not to be judged according to the rules and usages which prevail at present amongst us] *Indefinite form*—with every detail with regard to them clearly set forth *Degradation*—their protraiture in a way as to lower them in our imagination, a diminution of their splendour. *Diomede*—was one of the Grecian chiefs in the Trojan war He was after *Achilles* and *Aiax*, the bravest of the Greek heroes. In the battle before Troy, Diomede severely wounded *Venus* (Aphrodite) who had gone to the assistance of the Trojan, in the arm *Father*—Jupiter

Page 183. *Material adaptation*—i e, the attribution of physical qualities to supernatural beings *Raphel*—the "sociable archangel," who was sent down by God to warn Adam of his impending peril, described to him the manner and process of the creation of the universe (Books V-VIII) *A shock*—an unpleasant surprise *Latent*—lay hidden *Conventional*—imaginary *To which ourselves*—with which our imagination had grown familiar till we had come to lose sight of what was strange or incongruous in it.

Para 22. *Conventional world*—i e, a conception of existence arbitrarily formed by the poet's imagination *The world .romance*—the world made up of knights and their exploits *Pastoral novel*—the novel descriptive of the ideal life of shepherds (like Sidney's *Arcadia*) *All poetry is founded on illusion*—"illusion" is a temporary deception of the mind—a deception which makes us forget the world of realities, and live in the world of imagination *Transported out of it*—allow ourselves to lose sight of the actual world and live for the moment in the imaginary world which the poet creates for us *Willst Du Dichter*—if thou wilt fully understand the poet then must thou go to the poet's land We must abandon ourselves to the illusion, if we would thoroughly enjoy the poet's imaginary scenes. *To assist the poet*—by entering into his imaginary conception of things. *Resist him*—by raising objections to his

methods *Fantastic*—imaginary, ideal *Co-operate*—sympathise *Resolves itself into*—amounts to *To make the initial abandonment &c*—to consent to the first or preliminary step of resigning himself to the spell which the poet would cast on his imagination.

Page 184. *Shall . laws*—shall be in subjection to the same physical conditions. *Unduly*—disproportionately; excessively. *Powerless*—helpless, can be of no service *Fundamental assumption*—i.e., no basis as a ground-work to go upon, no matter on which to fasten itself There is really nothing left us to criticise.

Para 23. *Has . mind*—has a reality for those who have read his poem (They look upon hell, heaven, its inhabitants, and the history of their contentions as being actually what Milton depicts them as being) *Huxley*—Thomas Huxley (1825-1895), a celebrated modern scientist His Essay on the Physical Basis of Life in the Fortnightly created a profound sensation in its day *Cosmogony*—the science of the formation of the universe *Relief*—prominence *Visual distinctness*—definiteness to the eye *Spectral immateriality*—their shadowy and phantom character as supernatural beings *Shock illusion*—impair the effect of the deceptive reality *Shapes*—phantom forms *If shape &c*—taken from B K II L 666 In connection with this line Mr Macmillan has the following note — “Milton first calls death a shape But in case even this vague word should suggest too definite a picture, he destroys its effect by using the figure oxymoron, and telling us that the shape was shapeless Further on instead of simply telling us that the monster had a crown on its head, he had something like a crown on something like a head” *Suggestion by association*—in bringing images before the reader’s imagination by means of allusions or analogies. *Withdraws mist*—envelops it in hazy and indistinct conceptions *Disguises*—conceals *Incongruities*—inconsistencies, due to an union between the corporeal and the incorporeal, the physical and the supernatural *Tact*—skill, art, ingenuity *Avoids*—keeps clear of. *Inherent*—lying latent *Art*—species of skill. *Appreciation*—commendation.

Page 185. *Incarnated abstraction*—abstract notions presented in concrete forms, abstract ideas personified *Which encounter*. *Shelley*—see particularly Shelley’s *Promethens Unbound*, which abounds with spirits, not one of whom leaves any distinct impression on the mind *Voyaged th’unreal, vast &c*—the words allude to chaos, which Satan had “voyaged” on his way to our earth and back again applied to Shelley, the passage means the spirit-world, [“unreal”=without any well-formed object] *Chaos*—the vague,

confused mass Elicited—drawn forth, created Grafted itself upon—become interwoven with, become a part and parcel of The historical narrative—such as is presented to us in the opening chapters of the book of Genesis

Para 24. Facilitated—aided; helped forward. More familiar to it names—from frequent references to them in the Bible A half belief—a kind of partial conviction which neither wholly admitted their existence England of Milton—Puritan England which was deeply imbued with Bible history. Vouched for—warranted as having a reality Old chronicles—e.g., Holinshed, Hall, Geoffrey of Monmouth, Robert of Gloucester &c

Page 186. Para 25 Insist—lay stress or emphasis One of the first critics—John Ruskin, an aesthetic writer and critic of the present day He has produced a large number of works on old and modern art 'the most important being "Seven Lamps of Architecture," (1849) "Stones of Venice" (1851-53), "Modern Painters" (1843-46.) His Sesame and Lilies appeared 1864. Every artifice of invention—every possible conception which the imagination could contrive Consciously—intentionally, deliberately Tenable—capable of being maintained. To be a showman—stript of metaphor, to exhibit scenes and personages that he believed to be false [met form a puppet-show] Parading phantasmagoria etc—displaying for the delight and amusement of the public a series of scenes and personages whose existence he knew to be false. Phantasmagoria—illusive images, spectral and shadowy forms. Tricked up—lat dressed up; fashioned; fantastically contrived Lockhart, John Gibson—son-in-law and biographer of Scott (1794-1858) The Story of Gilpin Horner—Gilpin Horner is the original of the mischief-making Goblinc Page in Scott's Lay of the Last Minstrel. Gilpin was a mischievous elf "who appeared and made some stay a farm-house among the Border mountains It was surprisingly little, distorted in features and mishappen in limbs [For more information see Lockhart's note on "The Baron's Dwarf" in Scott's Lay] The Countess of Dalkeith, afterwards Duchess of Buccleuch, was a lady-friend of the Poet, at whose request the Lay of the Last Minstrel was written She died in 1814 Worked it up Minstrel—Alludes to the Goblin Page of Henry Cranstowne, a mischief-loving, dwarfish elf, who figures in Scott's Lay, and plays an important part in it Diablerie—collective or abstract noun from devil, L diabolus Can never be more art—can never ingraft itself upon the public mind as a veritable reality, but always remains a piece of clever fiction.

Para 26 *Caroline age*—age of Charles (II) *Imperfect art*—defective as a work of art *Untrue utterance*—dealing with mere shadows, having no substratum of truth at the bottom; "mere indescendent forth"

Page 187. *Untrue utterance*—an expression of feelings and emotions that had no foundation in truth *Were raised from*—were the product of; were begotten or written under the influence of *Heat of youth*—youthful passions *Vapours of wine*—the stimulating effects of wine *Flows at waste*—is poured forth in prodigal abundance. *Vulgar amourist*—commonplace poet the theme of whose compositions is love *The trencher fury . parasite*—some servile hangeron at a great man's table whose poetry is prompted by his love for the pleasures of the table (trencher-fury), He writes flattering verses in honour of the great men at whose table he dines in return for the dainties of the table to which he is passionately attached *A treachery to*—a base betrayal of *Besides pulpit*—independently of the sermon of the clergyman *Imbreed*—create, give birth to *Cherish*—foster *Public civility*—decorous behaviour between citizens *Allay*—soothe, calm. *Perturbation*—unrest, agitation *Set the affectors tune*—restore the feelings and emotions of the mind to their proper, healthy tone, regulate the affections *Equipage*—appurtenances. *Wrought*—brought about *Providence*—foresight *Delpore*—bemoan, regret *Relapses*—decadence, fallings away.

Para 27. *Realise*—give practical shape to *A medium*—a person through whom supernatural revelations are made a term in common use among spiritualists *Urania*—the Muse who presided over Astronomy Hence, the heavenly Muse *Dictates*—suggests thoughts to him. *Inspires*—prompts *Unpremeditated*—that flows spontaneously, without thought or premeditation *Irradiate*—illuminate, shed light upon

Page 188 *Purge and disperse*—purify the soul by putting to flight all evil humours *Blind Thamyris etc.*—the couplet is taken from Paradise Lost, Book II 35 36 *Thamyris*—a Thracian poet mentioned by Homer He was deprived of sight by the Muses because he boasted that his poetry was superior to theirs *Maeonides*—Homer the son of Macon *Tiresias*—was a Theban poet and prophet *Phineus*—was a blind king and prophet, a Athenian *Enulate*—strive to imitate *Function*—i.e., as bards and prophets *Orpheus*—a legendary poet and musician of Greece The charm of his music was such that nature animate and inanimate, was held spell bound by it. (See Milton's L'Allegro L. 145 et seq.) *Masæus*

—an ancient Greek poet, supposed to have been the son or disciple of Orpheus. Virgil has paid great honour to his memory by placing him in the Elysian fields attended by a great multitude, and taller by the head than his followers. *Penseroso*—the lines referred to in *Penseroso* are the following :—

But, O sad Virgin, that thy power  
Might raise Mæaens from his bower,  
Or bid the soul of Orpheus sing  
Such notes as wailed to the string,  
Drew iron tears down Pluto's cheek,  
And made hell grant what Love did seek

*Penseroso* 103-108.

*The old dispensation*—i. e., as figured or represented in the Old Testament. *Invent*—derive fanciful notions for himself. *Utter*—give expression to the revelation communicated to him by the Divine spirit. *Emaration*, *high*—i. e., the outpouring of the Divine will. *Emanation*—that which issues forth; an outpouring. *Suggestion*—an inspiration (from on high). *Celestial patroress*—Urania.

Para 28. *Dubious*—doubtful. *The two media of truth*—i. e., the two means by which truth was communicated. *Internal*—i. e., through inspiration; by agency of the Divine spirit, communicating truth to man. *External*—i. e., through revelation of the Divine will made known in the scriptures. *Same source*—i. e. The agency of the Divine spirit. *Enlightens...within*—imparts Divine teachings. *Met in Milton*—found reflection in Milton [He embodied in himself the characters of saint, prophet, and poet]. *In substance*—in character or in its general outlines. *In the letter, fact*—as literally true in each and every particular. *Transcript*—copy.

Para 189. Para 28, *Redemption*—the salvation of mankind from the yoke of sin through Christ's atonement. *Restrained*—kept within definite limits. *Surmounting*—overcoming. *Artificial*—factitious, distinguished from what is natural to, or inherent in a subject. *Inspiration*—poetic invention. *Deviate*—make any change. *To deviate*—is to turn aside from an appointed course. *Take up into*—comprehend in. *Law*—rule. *Disfigure*—distort. *Traduce*—misrepresent. *Incongruous*—inconsistent. *Paraphrast*—viz., Milton. *Willness*—subtlety; craftiness. See Genesis III 1. "Now the serpent was more subtle than any beast of the field which the Lord God had made." In Milton it is Satan etc.—in the Old Testament narrative there is no mention made of Satan entering into the body of the serpent. All that we read therein is that the serpent beguiled Eve into eating the apple, though most English

readers believe that Satan took upon himself the form of the serpent, unconsciously adopting in this, as in other instances, the Miltonic account *Gloss*—interpretation *To lodge . there*—to put the notion into our minds

Page 190. *Bishop Wilson*—Thomas Wilson, D D, Bishop of Sodor and Man, and a theological writer (1663-1755) *Genesis III, 6*—"And when the woman saw that the tree was good for food, and that it was pleasant to the eyes, and a tree to be desired to make one wise, she took of the fruit thereof and did eat, and gave also unto her husband with her, and he did eat"

Para 30. *To homologate*—to gives its assent or approval to. *Ronsard, Pierre de*—a French poet, who served James V. King of Scotland, but subsequently became a priest His best poems were 'Amours' (1524-1585) *Enginery*—instrument of warfare *Unfair honour*—dishonourable according to the rules of warfare of the age of chivalry A knight was supposed to encounter his antagonist with equal weapons *Don Quixote*—a satirical romance, in ridicule of the tales of chivalry, by Cervantes, a Spaniard Don Quixote is a country gentleman of La Mancha, gentle and dignified, affectionate and simple-minded, but so crazed by reading books of knight-errantry that he believes himself called upon to redress the wrongs of the whole world, and actually goes forth to avenge the oppressed and run a tilt with their oppressors *The object of the poem, as already stated, was to ridicule the extravagances of the age of chivalry* *It was gunpowder &c*—*Don Quixote, the famous satirical romance* of Cervantes, is supposed to have destroyed chivalry, because the hero of the work, Don Quixote, goes on absurd expeditions But Pattison says that it was the invention of gunpowder, and not *Don Quixote* that has destroyed the age of chivalry "The immediate effect of the invention of gunpowder was that it rendered ineffectual *individual valour*, and brought the mailed knight to the same level with the common soldiers War became a science and fighting became a regular profession Hence the order of knightly warriors gradually disappeared"

Para 31. *Grotesque*—fantastic, ludicrous *Their Prince*—Satan *Gratuitousness*—i.e., the want of any proper reason or occasion for it, its needlessness *To conceive situation*—to form a clear and definite notion of the condition of things *Chateaubriand*—Francois Rene Viscount De (1768-1845), a distinguished Frenchman of letters He lived for several years in England, gaining an intimate acquaintance with English literature *Caprice*—freak *The old dragon*—Satan is termed dragon in *Revelation*, "The great dragon

was cast out, which deceiveth the whole world " *xii 9* The brushing of his head—i. e. his humiliation and degradation. The words are a paraphrase of the Biblical curse pronounced against Satan by God See Genesis III 15 "And I will put enmity between thee and the woman, and between thy seed and her seed, it shall bruise thy head, and thou shalt bruise his heel "

Page 191 Para 32. *The wall of the world*—the thick opaque crust which surrounds this world (by "world" is here meant the whole created universe) and keeps off the turbulence of Chaos. See Book iii 418-30 *Chilling*—depressing. *It does not assist system*—it does not help us to form any clearer idea of the plan of the universe *More at home in*—more suitable to ; better adapted to *Grotesque*—fantastic *Lawless*—crude *Mythology of the Turks*—the allusion seems to point to the imaginary bridge between earth and the Mohammedan paradise 'al sirat' It is the ordeal bridge over which every one will have to pass at the resurrection It is not wider than the edge of a scimitar, and is thrown across the Gulf of hell The faithful, says the Koran, will pass over in safety, but sinners will fall headlong into the dreary realm beneath. *Saadi*—a celebrated Persian poet of the 13th century His poems are chiefly didactic, the best known being the *Gulistan or Rose-garden*. *Jacob's ladder*—this was the ladder which Jacob, the Jewish patriarch, saw in his dream While Jacob was journeying towards Padan-Aram to the house of Laban, his uncle, he lighted upon a certain place and there tarried all night While he slept, he dreamed, "and behold a ladder set upon the earth, and the top of it reached to heaven, and behold the angles of God ascending and descending on it" See Genesis XXVIII, 11, 12, 13 *Dante's Paradise*—the third and last division of Dante's *Divina Comedia*, the other two being *Inferno*, *Purgatorio* [Hell, Purgatory, Paradise]

Para 33. *Suspected*—had misgivings *Supplemented*—added on *Stand light*—tend to obscure it *Severer*—more plain, less adorned *Curbed*—restrained *Temptation*—i. e. the temptation of the Christ by Satan We read that after his baptism, Christ was led up of the spirit into the wilderness to be tempted of the devil See Mat Chapter IV *Synoptical gospels*—the gospels relate the story of Christ's life, teachings, sufferings, death, resurrection, and ascension There are four such records in the new Testament, namely, those of Mathew, Mark, Luke, and John The first three are called the synoptic gospels because combined they present a general and harmonized view of Christ's life. *Inser-*



*tion . digression*—the introduction of any episodic incident not directly bearing on the main narrative *Obliterating*—effacing *The chiselled features*—the clear and definite outlines, as if done with a chisel, hence clear-cut, statuesque *Canvas . embroidery*—groundwork of poetical embellishment

Page 192 *Bona fide*—earnest, genuine *He will acknowledge .. tale*—he will admit that Milton shows great skill in his narration, subordinating every other poetical consideration to this one end *As of set purpose*—as if intentionally *Multiplicity of character*—personages of varied character *Two personages*—namely Christ and Satan *In fidelity . letter*—in his wish to adhere closely to the scriptures *To open up, Christ*—to make use of the human side of Christ's character, the portrayal of which would have afforded him ample materials for his narrative *Speakers*—namely Christ and Satan *The abstract principles civil*—the personification of the attributes of good and evil

Para 34. *Frigidity*—lack of animation *Nearest at hand*—the most obvious *Age*—old age *Neu Inn*—was a comedy which made its appearance in January 1629-30, when Johnson was already advanced in years and stricken with palsy 'It was driven from the stage and followed with relentless hostility by the author's enemies' *Senility*—old age *When glad no more &c*—taken from Wordsworth's poem, "The Fountain" "*Oeuvre de lassitude*"—a work which is the result of weakness *Soul*—the vitalising element *Faust*—a dramatic poem by Goethe, one of the greatest of modern European poets The first part of the poem was published in 1798, the second in 1828 Goethe's Faust takes rank as one of the great poems in the history of the world's literature

Para 35 *Have probability*—have some measure of truth

Page 193. *Concurred*—united together

Para 36. *Dressing*—adornment *Adventitious*—foreign *Sacred variety*—i.e., the truth as revealed in the scriptures *He had been ... imagination*—he had allowed his imagination to have greater play than what was needful *Created*—invented too many incidents *Erforce*—put into practice *With more vigour*—with greater strictness or severity *Constraint*—restrictions *Generated*—produced *A plenitude of soul*—a fulness of energy and vigour *Compression*—exercise of constraint *Reaction increased*—that it would be attended with still greater exuberance of spiritual vigour *Sensuous*—such as should address the senses *Impassioned*—full of warmth and ardour *Dress*—style, expression *To the verge . nakedness*—to the point of divesting it of all ornament. *So...nakedness*—Milton

has carried his theory of employing as few ornaments as possible to a ludicrous extreme. He seems to have forgotten that though simplicity is good, yet too much simplicity leaves no impression upon the mind and is always accompanied with unpleasant effects. Abstinence—the avoidance of all embellishment Where the reader's power .. parsimony—Milton has taken a particular theory of the universe, limited to the Semetic World, instead of a universal theory of the world of man. Thus as Semetic ideas cease to rule over modern Christendom, Milton's theory wilts out

Para 37. May elucidate—may help to throw light on

Page 194. Maximum adornment—the greatest possible degree of embellishment that a poem is susceptible of Claudian—the last of the Latin classic poets, flourished towards the close of the 4th century His Raptus Proserpinae—is an unfinished epic in three books, on the Rape of Proserpine Proserpine [Gr Persephone] was the daughter of Jupiter and Ceres the goddess of harvest While gathering flowers in the vale of Henna or Enna (in Sicily), Proserpine was carried away by Pluto (god of the netherworld), and made by him queen of the lower world Hence she is sometimes called Juno Inferna. Elaborate—highly finished Proserpine—the daughter of Ceres by Jupiter She was remarkable for her beauty. Proserpine made Sicily the place of her residence, and delighted herself with the beautiful views, the flowery meadows, and limpid streams, which surrounded the plains of Enna (Henna). In this solitary retreat, as she amused herself with her female attendants in gathering flowers, Pluto, the God of the nether world, carried her away to the infernal regions of which she became the queen To overlay invention—to adorn his poem with all the possible graces which imagination could suggest or expression lend Nothing .. treasury—every detail in the poem is richly embellished with the graces of style and the beauties of a fertile imagination With ostentatious pomp—with a love for impressive display, for the purpose of making a parade of the wealth of his poetic genius. Hyperbolical—possessed of extravagant characteristics Taste—fondness or predilection for what is beautiful Lavish—prodigal, unstinted Discriminating—marked by proper discernment

Para 38. Parsimony—simplicity or plainness with regard in poetic diction Milton, like Wordsworth.. parsimony &c—"Parsimony"—plainness or simplicity. The allusion is to the publication of the Lyrical Ballads (1798) by Wordsworth and Coleridge jointly, in the preface to which work Wordsworth lays down his theory of poetic diction. The language of poetry, according to Wordsworth,

ought to be the language of common and unsophisticated people. The *Lyrical Ballads* were the joint production of the two friends, embodying their scheme of political reform. But Wordsworth did not afterwards adhere to this theory. *By a spirit . error*—by being compelled to raise his voice against the false taste of the age for a meretricious style in poetry. [The artificial school of Dryden and Pope had led to the introduction of false embellishment both as regards imagery and diction in poetry. Wordsworth sought to reform poetic diction by the introduction of simple modes of expression. In defence and in illustration of his own position Wordsworth, like Milton, may have gone farther than what he intended. Their passion for simplicity led to denuding their poetry of every necessary embellishment.] *Chiselled austerity*—the clear-cut and severe simplicity. *To overdo back*—to carry his practice of exercising restraint to excess. *Challenge abroad*—to defend and vindicate his position against the false taste for meretricious ornament created by the poetry of Dryden and his followers. *Cleveland, John*—a cavalier poet of Milton's day who enjoyed considerable popularity in the Restoration period, but whose poems are now scarcely read. *Denham, Sir John*—termed by Pope as the "majestic Denham," known by his descriptive poem "Cooper's Hill" 1615-1668. *Rigid*—stiff and unbending (even when a little relaxation of his rule would have been beneficial to his poetry). *Jejune*—approaches to baldness, which renders it devoid of all interest.

Page 195. Para 39. *Adumbration*—faint resemblance. *Unique*—absolutely perfect. *Argument*—theme.

Para 40. *Appeals painters*—can be appreciated by painters alone.

Para 41. *Of which the reader .cognisant*—which the reader should take into account. *Ideal*—existing only in idea ; confined to thought or imagination. *An absolute quality*—an abstract principle, which stands aloof from all other notions, alone and by itself. *Out of relation* &c.—existing wholly out of connection with regard to practical considerations or the interests of actual life. *Tame*—spiritless, devoid of animation. *Flat*—dull, uninteresting. *Artificial*—conventional, factitious, (lacking in human interest.) *Read as a page history*—viewed in relation to the men and events of the Puritan period of English history. *Human*—opposed to artificial, i.e., it has human interests in which make their appeal to our feelings. *Pregnant with*—replete with, filled with. *Real woe*—the intense agony of a living human being, which cannot fail to awaken our interest and to touch our sympathies. *The record...*

*soul*—the history of a brave spirit, courageously facing calamity. *Baffled*—crushed, overcome *Irreversible fate*—irrevocable destiny. *Unflinchingly*—fearlessly, unshrinkingly *Accepting situation*—resigning himself to his fate *Firm conviction*—unshaken faith. *Righteousness*—justice *If fiction fact*—if the marvellous incidents of romance are truer than we imagine them to be [Imaginary incidents, such as one would hardly deem possible in actual life, are often found to have their counterparts in real life In speaking of such incidents we use the expression of fiction being truer than fact] *Fact is more tragic fiction*—the sufferings of a real individual appeal more touchingly to our feelings than those of imaginary personages *Human liberty church*—he is alluding to the struggle between Puritanism and the Church of England, and protestantism and catholicism on the continent It was a struggle on the part of the Puritans for freedom of opinion on matters of religious belief.

Page 193. *Catastrophes*—social upheavals, in the wars that followed *St Bartholomew*—i.e., the massacre which took place on St Bartholomew's Eve This was a great slaughter of the French Huguenots (protestants) in the reign of Charles IX, begun on St. Bartholomew's Eve, August 24, 1572. In this persecution we are told some 30,000 persons were massacred in cold blood, some say more than double that number St Bartholomew's day occurs on August 24 *Revocation edict*—the "Edict" in question was the famous Edict of Nantes, passed by Henry IV. of France, granting full toleration to the French protestants The Edict was revoked (repealed) by Louis XIV in 1685 The consequence was that above half a million of the most useful and industrious subjects left France, and settled in different countries, above 50,000 coming over to England *Spanish Inquisition*—see note on Inquisition, page 33 *Rule of Alva &c*—the Low Countries, that is the Netherlands, formed a dependency of Spain The Duke of Alva was appointed by Phillip II of Spain, a bigoted Catholic as viceroy of the Low Countries, in 1570 He ruled the country with pitiless severity, driving into rebellion its inhabitants *Diluted*—weakened (the history of the sufferings); given a more lenient account of them *In his literary office*—in his study or closet where the incidents have been weakened through the long, roundabout way in which the narrative is told *Circumlocution*—a roundabout method of statement The phrase 'circumlocution office' is borrowed from Dickens's novel, *Little Dorrit*. It is used by Dickens as the name of a department of Government, in ridicule of roundabout official

methods and the delays that result from them The Circumlocution office is there said to be the chief of "public departments, in the art of perceiving how not to do it" *Old serpent*—royalism *Bruised the heel of*—gave a blow to *Singular*—remarkable, striking. *Beaten party*—the Puritans *Intense*—passionate *Earnest*—hidden, underlying the tale, not manifestly or openly presented

Para 41. *The real basis of truth etc*—Milton's genius needed the ground-work of truth on which to build his poems His own political disappointments and the overthrow of the cause dear to his heart afforded him this ground-work for his Samson Agonistes which he needed The cry of Samson Agonistes is Milton's agonised cry *Parallel*—resemblance, likeness. *Sentiment*—the general tone or the feeling which runs through the poem *Situation*—the set of relations, the group of circumstances *Consecrated deliverer*—i. e., Samson who was dedicated from his youth to the service of God He was divinely appointed to deliver Israel out of the hand of the Philistines See Judges 13 5—the child (Samson) shall be a Nazarite unto God from the womb, and he shall begin to deliver Israel out of the hand of the Philistines" *So inadequate*—totally insufficient for the purpose The allusion here is to the slaughter of a thousand men by Samson with the jawbone of an ass See judges 15 15 "And he (Samson) found a new jawbone of an ass, and put forth his hand and took it, and slew a thousand men therewith" *Hand of God*—the Divine agency *His final humiliation*—namely his imprisonment by the Philistines and their putting out his eyes *Weakness*—his passion for his mistress. Delila who betrayed him into the hands of the Philistines *Disobedience*—this disobedience lay in revealing to his mistress, the secret of his strength which lay in his hair It was the command of the angel of the lord, prior to his birth, that no razor should touch his head, and in this lay his great strength See judge 16. 17 "Then he told her (his mistress Delila) all his heart, and said unto her, there hath not come a razor upon mine head, for I have been a Nazarite unto God from my mother's womb, if I be shorn then my strength will go from me, and I shall become weak, and be like any other man" *Their idol*—namely their God Dagon for having delivered the great, Samson, into their hands *Parable*—a narration with a hidden meaning running through it *Adumbrated*—shadowed forth *The repentant backslider*—the Puritans who had fallen away from the path of integrity *Backslider*—one who has lapsed or fallen from purity A Biblical word, much in vogue among the Puritans, *The idolatrous crew*—the Philistines,

Page 197 *Marriage with a Philistine woman*—alluding to Mary Powell, his first wife, the daughter of a royalist, or, in the language of the Puritans, "an uncircumcised Philistine." *Out of sympathy with him*—united together by no common bond or community of feeling. *Reality*—truth *Nominal personages*—the real characters of the poem, *vis*, Samson, Delilah etc *Disappear*—are forgotten for the moment *Behind the history &c*—i. e., in tracing out the history of Milton's time and the part he represents in the poem.

Para 42. *Fictive*—imaginary *Languid*—spiritless; devoid of animation *Harmless*—feeble *Halting*—lacking in vivacity; defective in movement *Brilliant*—animated *His power over language*—his command of words. *Springs from vividness of conceptions*—it is due to the poet having a clear and distinct outline of the thing described He realizes it clearly before his imagination and is thus able to describe it *It is evident Samson*—it is clear that he seems no longer to have the power of vividly picturing conceptions or ideas before his imagination *A purposed strength*—deliberate or intentional exercise of control over the poetic faculties of his mind. *Essay*—attempt at establishing *A new words*—a new view as to the character of poetic diction. *Flagging power*—the display of a loss of vigour in the faculties of his mind *A drying up*—a gradual exhaustion *Suggestive phrase*—expression replete with indirect meaning *Consciousness of decay*—i. e., the realization by Milton himself of the growing feebleness of his poetic capacity *Flat*—overthrown

Page 198. Para 43 *A revelation of truth*—a presentation of truth as vividly as he realizes it *The habitual emp'oyment . mythology*—i. e., this practice of the poet would seem to be in contradiction to his view that a poet should employ himself with truth which he himself entirely believes *Demoniac*—i. e., Satan, Moloch etc. *Repelled*—shocked *The Greek Olympus*—i. e., the Greek heaven, mount Olympus being the abode of the gods of Greek mythology. *The unreal*—i. e., the fictitious gods of Greek mythology *Blended*—associated, united together *Real*—supernatural personages of the Bible that are held to be real personages *Credibility*—belief.

Para 44. *Pantheon*—i. e., the whole body of divinities worshipped *Established poetical properties*—poetical materials to which all poets had the right through their being long in use *They were spirits*—the doctrine that the fallen angels dispersed themselves among the various nations of the earth, and continued to deceive them till the advent of Christ, is derived by Milton from

the Fathers, esp St Jerome. "*Advent*"—coming, birth *Jerome*, St.—one of the most learned and eloquent of the early fathers of the church, flourished in the 4th century *Moloch*—the chief god of the Phœnicians, worshipped with human sacrifices Solomon introduced his worship among the Jews, and built him a temple on the mount of Olives Milton calls him "horrid king, besmeared with blood of human sacrifice" See *Paradise Lost*, i 392. *Chemosh*—the national deity of the Moabites, whose worship was attended with licentious rites Solomon introduced, and Jesiah abolished, the worship of Chemosh at Jerusalem, *Paradise Lost*, i 406 &c *Priapus*—one of the lesser divinities in Greek mythology, son of Dionysus (Bacchus) and Aphrodite (Venus) In the Attic legends his name is connected with extreme sensuality and licentiousness. *Tartarus*—in the *Iliad* it is a place beneath the earth, as far below Hades as Heaven is above the earth, and closed by iron gates. Later poets describe it as the place in the lower world in which the spirits of the wicked are punished, sometimes as synonymous with Hades or the lower world in general *Hesiod*—one of the earliest Greek poets, said to be a contemporary of Homer The works ascribed to Hesiod are (1) *Works and Days*, containing ethical and domestic precepts, and (2) *Theogony* or an account of the origin of the world and the birth of the gods *Giants* or *Gigantes* (earthborn) were a race of monsters who warred with Zeus

Page 199 *Imaginary persons*—characters of the poem. *To make greater demands readers*—to exact of readers greater belief in their existence as real personages *Than those cool meet*—than it were possible in the case of men living in an age in which everything was calmly regarded from the standpoint of reason

Para 45. *Element*—latent principle *Of decay and death*—which, in course of time, would cause them to be forgotten *Vainly*—foolishly *Styled immortal*—looked upon as being imperishable *The sources .power*—the circumstances from which Milton derived his influence as a poet *In process of drying up*—beginning to decay steadily *Speak of*—refer to *The ordinary caudacity language*—the process by which the words of a language gradually become obscure and unintelligible *Caudacity*—tendency to fall, weakness of *In virtue*—by reason *Effusion*—composition, literary effort *The human spirit*—man *Is lodged death*—i e, must in time, lose in interest and popularity owing to this circumstance. *Lodged*—placed, set forth *Body of death*—i e, words that being liable to become obsolete cause a work to lose thereby in interest and popularity. *I do not speak...death*—since words are liable to

become obscure and unintelligible, every literary effort, owing to this circumstance, ceases to be as interesting as it once was. *Limited vocabulary*—the comparatively small number of words which he uses. *Position*—i. e., the durability of their fame. *Improved*—rendered more promising or secure. *By the mere spread*,...*area*—i. e., by the fact of the English language being spoken by men of other and more remote lands. *Apologised*—pleaded in defence of. *Falling short of*—being inferior to. *Built of brick*—built of a material of an inferior sort to marble, used metaphorically for the English language which has not in it the durable elements of the Latin tongue. *Space world*—the number of other countries besides England in which the English language is spoken. *This.. consideration*—this importance in which the language is held. *Is..back upon*—is cast or thrown back upon; comes to be attached to.

Para 48. *A treasury of poetic speech*—a poem replete with, or abounding in, words and phrases suitable to poetry. *Has gained with time*—has risen in general estimation with the progress of time. *A store-house of divine truth*—a poem abounding in thoughts and principles which were accepted as matters of religious belief. *But if as a treasury of poetic speech..truth*—if the poem has gained in general estimation as abounding in words and phrases of a poetic cast, that is, for its poetic diction and language, its religious facts, on the other hand, are no longer believed in as being true. *Appreciate*—value. *Grace*—elegance, beauty. *It is losing...imagination*—it has ceased to exercise the same spell over our imagination as it once did, we do not enter with the same hearty belief into the facts of the poem. *Vital power*—the power of influencing our imagination with the vividness of reality. *Constitution*—the facts or elements that go to form the body of the poem.

Page 200. *The very selection of the subject*—i. e., Milton's choice of a religious theme. *Sought..perpetuity*—hoped to impart immortality to it. *Strange to say..perpetuity*—it is curious to note that the very circumstance which Milton thought would make the poem immortal has tended to, weaken its chances in this respect. He thought that the poem would be rendered imperishable by his choice of a religious subject, but it is this very choice which has helped to lessen its chances of lasting fame, for since men have ceased to believe in the incidents as representing religious truths, the poem, no longer has power over their imagination.. *To present the destiny...mankind*—to give an account of the fate in store for the human race. *To reveal..hell*—he is referring, for example, to the discussions between the Father and the Son with reference to



the fate in store for the human race, and between Satan and his angels with reference to what should be done to alleviate their fallen condition and how best to carry on war against heaven—*Raise this structure*—i.e., build up the edifice of his poem *Unstable base*—uncertain foundation *Sure foundation*—durable grounds *Written word*—i.e., The Bible *Incredible to*—incapable of being believed by *Hold*—influence, power *It would have been .. weakened*—Milton could hardly have believed it to be possible that Englishmen and Englishwomen would ever come to doubt the truth of the Bible *This process*—namely scepticism as to Biblical truths. *Demonology*—i.e., the introduction of Satan and other evil spirits *Passed from the region fiction*—are no longer looked upon as having an actual existence, but are regarded as being purely imaginary *Not so universally*—not to so great an extent as to embrace all readers *Angelology*—the belief in the existence of good spirits, such as, Gabriel, Michael, and others *Machinery*—the introduction of supernatural agency to help forward the action of the poem. *It requires effort*—it demands a considerable exercise of will *To accommodate .. conceptions*—to adopt their views, to bring themselves to accept, holding the opinions which they do *Anthropomorphic theology*—the religious view which represents the Divine Being as having a personality like that of man [Anthropomorphism, from Gr *anthropos*, a man, and *morphe*, form, is the representation of the Deity under human form or, with human qualities or attributes] *Sapping*—undermining *Epic illusion*—the grandeur of imaginative conception *Scheme*—system, plan *Economy*—the disposition or arrangement *The possibility of epic illusion poem*—the poem would run the risk of being deprived of the grandeur of its imaginative conceptions by those being no longer believed in. Thus the plan and disposition of the poem as a whole would suffer greatly *Milton had taken life itself*—Milton had mistaken a conception of what human life might be for a picture of what human life really is. He had mistaken a theory for a fact [His conception of human life is not what human life really is, and, consequently, it not being in sympathy with the feelings and passions of men, must fail to interest them] *Principle*—rule, or law *Aristotelian poetic*—i.e., Aristotle's work on poetry. This is a fragmentary treatise, celebrated for his account of tragedy, which is regarded as a profound piece of aesthetic philosophy *Men in action theme*—that is, the actions of men as influenced by their passions and feelings are the proper subject for treatment by a poet. *His imaginative fabric*—i.e., His poem, *Permanent foundation*—durable or lasting

basis *Which are a far more constant quantity*—the history of which continues to be more or less the same for all ages and countries (and is therefore of interest for men of all times and places). *Theological system*—body of religious beliefs, (for religious beliefs continually undergo modification and change) *Abominable*—repulsive *Rotten inwardly*—containing within it (i e., in its subject matter) the germs of its own decay

Page 201. *Paras 47-49. Whatever . . . come—i e., Whatever* may be the fate of the poem *Gurantees*—assurances *Authencity*—i e., a reliable record *Annals*—record, history *Suggestion*—hint *Curious*—fond of inquiring into out-of-the-way subjects *Adamus exsul*—Adam the banished, a religious drama by Grotius (Page 34) *Traces*—indications. *Verbal reminiscence*—i e., similarity in regard to words and phrases, being a recollection (reminiscence) of those used by Sylvester. *Sylvester Du Bartas*—see Page 4. *Breadth*—comprehensiveness *Scale*—magnitude *Cædmon*—Cædmon (D 680), was the first metrical author in the vernacular Anglo-Saxon There is a long poem attributed to him, but upon doubtful authority It was published by Francis Junius in 1655. The first part is devoted to the book of *Genesis*, including the story of the Fall of Man, which bears a striking resemblance to Milton's narrative in *Paradise Lost* *Andreini*—this Andreini, according to Masson, was a certain Giovanni Battista Andreini, the son of an Italian actress, and known in Italy and also in France as a writer of comedies and religious poems He was born in 1578. His *Adamo* was published in Milan in 1613

Page 202. *On dit*—Fr=What persons say, hence, report, rumour, hearsay *Inspid*—dull, devoid of interest *Operetta*—the operetta is a short, musical drama of a light character, (dim of opera) *Invention in the plot*—skill displayed in devising the incidents of the plot *Taste*—the sensibilities of his audience *Infected*—tainted *Vice*—grave defect *Marinists*—the poets who were imitators of Giambattista Marini, an Italian poet (1569-1625) born at Naples Marini belonged to the period of Italian decadence in literature. He stood at the head of the school of poets who tried to produce effect with every kind of affectation, bombast, and exaggeration,—useless metaphors, bigspounding words, hyperbole, and other oddities. *Concetti*—pl of conceitto, a piece of affected wit, a conceit or ingenious turn of thought *Far fetched analogies*—extravagant resemblances or similes. *Infernal personages*—spirits of the lower world, evil spirits *Grotesque*—ludicrous. *Familiar*—commonplace. *Fantastic*—extravagant, *Style*—manner,

*Mysteries*—or Miracle-Plays were the earliest form of the regular drama, dealing with sacred subjects and personages. They were got up by the clergy, to impart Biblical instruction to the ignorant populace of the middle age. *Plagiarism*—literary theft. *Hayley*—William, 1745-1820, a minor poet, better known in literary history, as the friend and biographer of the poet, Cowper.

Page 203. Para 50. *Corroborative*—confirmatory; tending to establish the truth of

Para 51. *Theatrum Poetarum*—also entitled "Complete Collection of the Poets" "together with a Prefatory Discourse of the Poets and Poetry in general," by Milton's nephew Edward Phillips, published 1675. *Vondel*—regarded as the greatest of Dutch writers, (1587-1679), born at Cologne. In 1654, he brought out the most exalted and sublime of all his works, the tragedy of *Lucifer Turns on*—deals with *Episode*—a subordinate incident in the main narrative. *Transacted*—represented as taking place but incidentally told. *One of the personages*—namely Raphael who relates the story to Adam. *Original*—a parallel line, a similar verse. *Notably*—conspicuously.

Page 204. *Goose*—Edmund William, a modern writer, B 1849. *Vondel's Lucifer*—i. e., his treatment of the subject has less of a supernatural or spiritual cast about it. *Unnatural*—unsuited to the circumstance. *In a region aloft*—in a locality removed from the concerns and interests of earth. *Is sadly missed*—the absence of which is keenly felt.

Para 52. *In no instance imitation*—i. e., Milton did not borrow slavishly from any single predecessor of his. *Aensied*—the great Latin epic poem by Virgil. *Originality*—independent character of Milton's work. *Manner*—mode of treatment. *Mode*—manner. *The originality thinking*—Milton's claim to independence as a poet rests upon his mode of handling his theme and the manner in which he gave expression of his thoughts. The subject matter of the poem as well as the thoughts may bear resemblance to those of others, but the form in which they are cast is Milton's own. *Had been poets*—had been drawn upon by all poets, had been made use of by all poets. *Mythical*—relating to myths; a myth being a tale handed down from primitive times, and in form historical, but in reality involving elements of early religious views as respecting the origin of things. Hence, *mythical presentation*—An account in the form of a tale. *Origin of evil*—i. e., How evil comes to be in the world. *Fluttered round*—had been tempted to deal with. [The figure is taken from moths and other insects.]

fluttering round a light.] *The same object*—namely, a legendary attempt to account for the origin of evil *He had the reading . him*—he had a vast store of knowledge, got together during his life time, which he could draw upon. *Drew upon*—made use of *Without . sources*—without being aware of the authors from whose works he had filled his mind with this vast fund of information *Not that...recollected material*—it was not material of which the poet remembered the source *Had recourse to*—made use of *Whenever . . . him*—whenever he found it difficult to devise fancies of his own

Page 205. *It was identified . himself*—it had become a part of himself. *Flowed . soul*—was the spontaneous effort of his own mind *Spoil*—accumulated store of information *Drawing it out*—evolving it from. *Ab extra*—from external sources, from other writers

Para 53. *Jonson*—an old book-seller *Swept up*—heaped together *Variorum Miltons*—*Variorum* is a term applied to an edition of some work in which the notes of different commentators are inserted. The word is part of a Latin expression 'Editio cum notis variorum,' an editio with notes of various persons' *The study*—i. e., of English phraseology [Milton's poem has become the chief work for the student of English phraseology, and around it all other works group themselves] *Cultivate...feeling*—train his faculty of appreciation *Rich*—ample, abundant. *Pearce, Zachary*—a learned English bishop, who wrote some papers for the *Guardian and Spectator* He also published a Review of the Text of Milton. (1690-1774). *The Wartons*—brothers, Joseph and Thomas, both clergymen of great learning Joseph Warton made a *translation of Virgil* with Notes, Thomas Warton besides other works wrote Notes on the minor Poems of Milton. *Citations*—quotations *Secret*—hidden charm. *Tesserae*—pl of tessera, small piece of hard material, marble, ivory, glass, or the like, used in combination with others for making mosaics *By painfully . metaphor*—by a laborious process of putting together metaphors borrowed from other writers. *A mosaic of hits . reading*—a collection of choice words and phrases skilfully blended together, like a piece of mosaic work, and which he had derived from his vast reading. *Mosaic work* is a kind of inlaid work formed by little pieces of enamel, glass, marble, precious stones, &c, of various colours cut and arranged on a ground of cement in such a manner as to form designs and to imitate the colours and gradations of painting.

Page 206. *Plaginary*—one guilty of literary theft, a literary thief. *Extenuation*—palliation, a plea in defence.

Para 54. *Vindicating*—justifying, extenuating his conduct. *Mystery language*—i.e., the nature and function of poetic diction, which seems to be so little understood. *Misconception*—the erroneous notion that Milton was a plagiarist. *It is not for the purpose . misconception*—Mr Pattison says that his purpose is not to defend Milton that leads him to dwell for a while on the subject of Milton's literary thefts. He conceives the charge to be false, and tries to show that it is so by explaining, what seems to be so little understood, the nature and functions of the language of poetry. *Horace*—a celebrated Latin poet, contemporary with Virgil, celebrated for his *Odes, Satires, Epistles*. *Alcæus, Pindar*—famous Greek lyric poets. The former was a native of Mytilene in Lesbos, and flourished about 600 B.C. His warlike *Odes* are highly praised. *Pindar* was a Theban poet of the 5th century B.C., the greatest of Greek lyric poets. *Palpable*—obvious. *Latinise*—express them in a Latin form. *Transfusing*—imparting. *This is more true .knew*—she, without knowing it, gave expression to what were almost the facts of the case. *Sleep listening &c*—see P. L. VIII, 106. *A conscious reminiscence*—a recollection of a passage intentionally made use of. *Alcinous*—King of Phæacia, in the Island of Scheria. He kindly entertained Ulysses, who had been shipwrecked on his coast. *On . surface*—palpable. *Core*—the essential or innermost part. *Traditive*—traditional. *Such imitation .diction*—imitation such as this is obvious enough. It does not help to account for the essential difficulty of the problem as to how the union between expressions which come down through generations (traditive), and what belongs to a poet's own invention, is brought about. *Detached*—isolated. *Consciously*—knowingly, intentionally.

Page 207. *Texture*—framework. *Secondary meaning*—a sort of indirect meaning belonging to the words through their being used by previous poets, a kind of allusiveness attached to the words. [The words not only stand for what they represent, but awaken, through their use by previous poets, other associations in the mind. For instance, Milton's expression, *Smit with the love of sacred song*, suggests Virgil's description of serving the muses, *ingenti percussus amore*, *Smit with a mighty love*.] *Accreted*—added. *By .their .poetry*—through the words being used by successive generations of classical poets. *There runs .poetry*—Milton was so steeped in classical literature that he not only used phrases invented by the classical poets but brought along with them allusions, which, to an ordinary reader, would not be obvious, but to a classical scholar, have the true classical aroma. *Judgment of*

*Bucer concerning Divorce*—a pamphlet on divorce, published by Milton in 1644. Martin Bucer was a protestant reformer, for some time divinity professor at Cambridge (1491-1551). *Traductions*—translations. *Verbal memory*—a memory capable of retaining the words of a writer. *Psychologically*—considered from the point of view of mental science. *The power of imagination, proportion—i.e.*, the power of imagination varies inversely with that of verbal memory. To the extent to which the imagination prevails memory is weak and vice versa.

Para 55. *The elaborated outcome*—the finished product. *Storage*—accumulation. *Superadded to—i.e.*, over and above what, in addition to. *Connote*—suggest. *Mr Muers*—a living writer, who has contributed the *Life of Wordsworth* to Mr Morley's *Englishmen of Letters* series. *Without ceasing to be force*—without losing its own special significance. As a link in a regular chain of reasoning a phrase awakens other associations and feelings which have clustered round it. *Logical step*—rational link. *Complex associations*—manifold and various notions connected with the word.

Page 208. *Evokes*—calls forth; awakens. *Modify*—help to tone down. *Logical disconnection—i.e.*, altering either the thought or structure of the passage. "*More is meant ear*"—Il Penseroso, L. 20.

Para 56. *For oratory words, persuasion*—the words of the orator should be clear, definite, and pointed in order that they may produce an instantaneous effect on the mind of his audience, and thus win them over to his views. *Freighted*—laden, replete. *Associations of feeling*—other notions or suggestions connected with the word, the awakening of which tends to excite the emotions, emotional significations. *Awaken*—excite. *Suggestive power*—the power of awakening other associations in the mind. *Current denotation*—their general significance. *Interpret*—explain. *As they would.. Physics—i.e.*, with the same careful strictness as to the exact and precise meaning of the words. *Secret*—occult charm, mysterious fascination. *In his mastery vocabulary*—in his possessing a thorough command of a vast store of words that were current among poets for generations, and were thereby tinged with all the hues of imaginative colouring and association. *Wielded it*—used it with the same power and ability. *The native feeling*—the natural vehicle for conveying his own thought and feeling. *Backed by character*—which received further weight from the grandeur of his character. *A power passion*—a natural vehemence of soul.

Para 57. *With his famous reform &c.*—the allusion is to

Wordsworth's celebrated preface to the edition of the *Lyrical Ballads* published in 1800, in which the poet expounds his views of poetic diction. Wordsworth laid down the maxim that the diction of poetry should be the language really spoken by men, with metre superadded. He maintained that there was no essential difference between the language of poetry and that of prose. To quote from this preface—"a large portion of the language of every good poem can in no respect differ from that of good prose. I will go further. I do not doubt that it may safely be affirmed that there neither is, nor can be, any essential difference between the language of prose and metrical composition." *Miltonic diction versifier*—every writer of poetry adopted the style of poetic language used by Milton. *Gaudy*—showy, beyond what good taste approves of. *Inane*—rapid, empty. *Consecrated phraseology*—the kind of language rendered venerable through long usage. Thus, in the preface, Wordsworth writes. It (his views of poetic diction) has necessarily cut me off from a large portion of phrases and figures of speech which from father and son have long been regarded as the common inheritance of poets. *Reconnect poetry . . . become*—to make poetry an expression of the genuine feelings of men and thus to enlist their sympathies on its behalf, instead of making it a collection of choice words and elaborate phrases.

Page 209. *Sound sense*—a collection of fine sounding words but with no definite meaning. *Husk, kernel*—vapid utterance, without any reality. *A body of words, poetry*—a group of words, without the inspiration of genuine poetry. *Gothic restoration*—a building in the Gothic style of architecture that had more or less fallen into decay and had been rebuilt and repaired. [The characteristic features of the Gothic style of architecture is the pointed arch.] *The Lake poet*—Wordsworth. *Employed at secondhand*—i.e., be used by way of imitation.

Para 58. *Welsh triads*—are a form of composition characterized by the arrangement of the contents in groups of three. It is peculiar to Wales, though a few imitations of it exist in Ireland. "The triads are an arrangement of similar subjects, or events associated in the mind in series of three, for example, Three ornaments of a hamlet—a book, a teacher versed in song, and a smith in his smithy." Thus in the Welsh triads there are Three battle knights, Three beautiful women, Three blessed rules, and other groups of three. *Are not for those*—cannot be understood by those. *But of understanding, degrees*—that is, some understand the language better than others.

Page 210. *Collateral association*—conveys the same notion as secondary meaning, that is, such meanings as have gathered round a word in the course of its use by classical writers *Patristic*—pertaining to the writings of the Fathers of the early church. *Interpretation*—explanation *Sold ..bulk*—possessed of no real value, but prized for their quantity *Marginal stuffings*—notes, the sole purpose of which is to fill up the margins *Horse-loads*—vast quantities *Petulant outbursts*—irritable displays of temper. *That had been played ..position*—which had been used against him *Councils*—i.e., the deliberations of the ecclesiastical councils. See note on councils.

Page 211. *I have tired youth*—I have almost wearied myself out in my youth *Portion*—lot, destiny *Sought to enter ..kingdom*—tried to gain a full knowledge of the powers and capabilities of his mind *Not that he might ..there*—not that he might exercise control over his faculties for his own gratification. *Royally*—in a noble and generous manner. *Resources*—capacities. *Building up*—composing

Para 61. *Exquisitely nourished*—most carefully developed. *The grace . touch*—the charm derived from collateral association. *Should escape ear*—should be missed by the ordinary reader. *To follow Milton himself*—to understand Milton fully, it is necessary that one should, to some extent, have had a similar education *To quoque ..deo*—make thyself worthy of the god. *Bunyan*—John Bunyan was born at Elstow, in Bedford, in 1628. He was a tinker by profession. In his youth he was a prey to terrible religious conflicts. Eventually he became converted, devoting his life to the service of religion. He was cast into Bedford jail for his religious zeal, but was released in 1671. While in Jail, he wrote his *Pilgrim's Progress*, one of the most popular books in the language. Its style is simple, its meaning, unmistakeable. Bunyan died in 1688. *William Cobbet*—was born at Farnham in Surrey in 1762. He gained great celebrity as a popular politician through his *Political Register* and *Weekly Register*. His English is simple, vigorous, and idiomatic. Cobbet died in 1835. *The best poetry ..us*—the best poetry is that which exercises an elevating influence on our minds, calling forth its highest capacities, not one which endeavours to adapt itself to the passions and feelings of the multitude.

Para 62. *Confound ..vogue*—mistake popularity for genuine fame. *Vogue*—the taste, then in fashion, popularity. *Paucis . contentus*—content with a few readers of this class. *Reprobation*—censure.



Page 212 *Patric Young*—Scottish scholar (1584-1652), who assisted Reeds in the Latin translation of the works of James VI. He also contributed to Walton's Polyglot Bible. Annotations on the Old Testament. *Dared to think*—had the courage of their opinions. *Ran the town* *intellects*—was circulated through the town only among the men of intelligence and learning. *Jabber*—idle, meaningless talk. *Penetrate*—find its way. *Stoic*—rigid, inflexible, unbending (after the manner of the stoics). *He also shared... type*—he was also exclusive in his recognition of what was highest and best in literature, admitting only a select few as worthy of such recognition. He scorned the approbation of the multitude, and, like an aristocrat, cared only to move among his peers in intellect. *Marked contrast*—striking difference. *The levelling hatred of excellence*—the hatred felt by some towards those superior in intellect, who would have all men placed on the same intellectual footing. *Trades-unionism*—denotes the practice of combining as workers in the same trade or in allied trades, for mutual support and protection, especially for the regulation of wages, hours of labour etc. The term is used here as a metaphor to denote a religious combination for the promotion of mutual interests. *Model*—exemplary. *Mould*—type. *S. Francois de Scala*—(1567-1622), bishop of Geneva, and a well-known devotional writer of the Roman Catholic Church, was born at the Chateau de Sales, near Annecy, in Savoy. He worked zealously for his church in winning back many of the protestants of Geneva to the Catholic fold. On his appointment to the bishopric of Geneva, he established a religious order, the principles of which were religious equality. *The aim of his mission was to place all members of his brotherhood on a footing of equality*. *Maxim*—rule, principle. *Marchons amiablement*—he stands, in striking difference to that dislike to superior merit manifested by some who would reduce all to the same standard of intellectual mediocrity. Such men resemble those religious corporations for the promotion of mutual interests of which that of St. Francois de Sales is the type, whose rule was that all should live together as brothers and companions, on the same footing of equality. *Vulgar*—common-place. *To pour out rebuke*—to denounce what he disapproves of with the vehement indignation of a prophet of old. *Vial*—a modified form of phial, a small glass bottle or vessel. [The notion is borrowed from the Bible. See Revelations, 15 7. "And one of the four beasts gave unto the seven angels, seven golden vials full of the wrath of God"] *The salt earth*—the best or the most virtuous ones of the earth, namely the Puritans. The expression is borrowed

from Christ's address to his disciples, in which he describes them as being the salt of the earth See Matt 5. 13

Para 63. *Noli me tangere*—do not touch me *Callimachus*—a celebrated Greek poet He was head of the famous Alexandrian library He died about 240 B C He was also a learned critic and grammarian As a poet, his excellences are rather the result of excessive elaboration than of genuine poetic power *Fastidious repulsion*—an aversion, arising from excessive refinement.

Page 213. *Hackneyed*—trite, commonplace

Para 64 *Ingredients*—elements *Constitution*—dependent on his temperament *Circumstantial*—due to external influences *Concurred*—conjoined together *Repellent Milton*—this feeling of aversion to, and want of sympathy with, the masses which was visible in Milton *His dogmatic Calvinism*—the tenets or dogmas of Calvinism with which his mind was tinged *Disposes fellowmen*—which leads one to take a scornfully contemptuous view of one's fellowmen. *Counted for something*—exercised some influence over his mind, was, in a measure, answerable for this trait in his disposition *Habitual converse*—constant reading *Godfrey Herman*—(1772-1848) a distinguished classical scholar and philologist of Germany He published a large number of works on classical literature, and his editions of the Greek tragedians are well known *Cabal*—an association infected with party feeling *Foster egotism*—tend to develop a consciousness of one's own superiority *Disposing*—determining *Inexorable fate*—as inevitable as destiny [The reference is to the Greek Parcae or the Fates, who presided over the destinies of man and whose decrees were fixed and inexorable] *By turn fortune*—by a change of circumstance [The allusion is to the overthrow of the Puritan party at the Restoration] *Those disposing causes...Restoration*—the constitutional elements of his disposition which led him to hold aloof from men in general became intensified when, at the Restoration, he had to encounter its worldlyism and immorality These constitutional tendencies became as irrevocable as fate itself

Para 65. *Friction*—lack of harmony with his surroundings. *In his antagonism friction*—Milton's intellectual energy was greatly weakened by the fact of his having to contend against the influences that were in opposition to his nature He might have done a great deal more as a poet had his surroundings been in harmony with his temperament *Accord*—harmony, sympathy *Plenitude of art*—i. e., full development of a poet's powers *Marches on*—is in unison with. *The defiant attitude paradox*—a feeling of

antagonism to one's surroundings leads one, insensibly, on to the utterance of startling and singular sentiment. *The mind wilfulness*—the mind seems to take a pleasure in opposition, in following its own bent. *The exceptional emergence*—i.e., the unusual circumstances which gave birth to these three poems have greatly affected their character. These poems are largely tinged with the influences under which they were written. *Emergence*—denotes the fact of these poems coming to the birth, their appearance.

Page 214. *The greatest achievements crop*—the works of Milton towered high above the works of contemporary writers, but it must not be thought, that there is no agreement and affinity between the former and the latter. The difference is one of degree and not of kind. The greatest products of art and the inferior ones have some kindred qualities amongst them. *Achievements*—productions. *Their kinds*—i.e., their several branches. *Capital specimens*—the finest types or examples. *Crop*—a harvest of similar productions. *Picked lines*—choicest example, finest specimens. *Rhapsodies*—short epic poems or portions of longer epic poems, which could be recited by a rhapsodist at one time. *Survival*—the last (of the great race of Elizabethan poets). *Resented it*—felt angered at the situation in which he found himself. *Thus*—under influences so uncongenial to his temperament.

Para 66. *Generated*—brought forth. *To meet with sympathy*—to find in it those stern and sublime traits of a great and powerful individuality that awaken our admiration rather than enlist our sympathies. *Prior*—Matthew Prior (1664-1721), a minor poet of the school of Pope and Dryden. *His City and Country-Mouse* was written in ridicule of Dryden's *Hind and Panther*. *Campbell John*—author of *Biographia Britannica* (1745).

Page 215. *Output*—the number of copies circulated.

Para 67. *Limitation*—the narrow range of his sympathies. *The deficiency...imagination*—his inability to enter fully and sympathetically into the interests of his fellowmen. *Parodist*—is one who writes a parody,—a species of literary composition in which the form and expression of serious writings are closely imitated but adapted to a ridiculous subject or a humorous method of treatment, (Milton's style has often been imitated. The best known instance of it is Philips's *Splendid Shilling*). *Demanding.. literature*—i.e., need a greater acquaintance or knowledge of the works of literature. *Whose life . poets*—who have spent their life in the study of the poets. *Last*—highest. *Consummated*—finished. *An . scholarship*—it is only the learned that can appreciate Milton, because he uses

words and phrases which are interesting only on account of the literary associations connected with them. It requires a good deal of erudition to understand the beauty of Milton's words and images. Consummate scholars only can derive the greatest pleasure from Milton because they only can be acquainted with the literary signification of Milton's words *Quintilian*—the greatest of Roman rhetoricians, lived in the first century A. D. His masterpiece is a complete system of rhetoric, in 12 books, entitled *Institutiones Oratoriae*. *Ille...placebit*—let him regard himself as a man possessed of cultivated tastes, who can take pleasure in Cicero's writings. The test of scholarship lies in the power to appreciate the works of Cicero.

Para 68. *Inherent*—i. e., belonging to the poem itself. *Weigh down . reputation*—hamper the popularity.

Page 216. *Biassed*—rendered one-sided, prejudiced. *Considerations.. party*—i. e., political reasons. *Crouching*—abject [after overthrow at the Restoration]. *Bay-stigma* *Lauder*—William Lauder, (1710-1771) known for his essay on Milton's use and imitation of the moderns. This essay contains false quotations from Masenius, Taubmann and others with intent of proving Milton to have been a plagiarist. *Art*—namely, poetry. *Cuts us out*—greatly excels us, outstrips us as a poet. *Vouched*—authenticated. *Invented*—fabricated. *State of Innocence*—a dramatic version of *Paradise Lost*, by Dryden 1673. *John Dennis*—an English author and critic. In 1712 he made a merciless attack on Addison's *Cato*, and his strictures on Pope's *Essay on Criticism* afterwards secured him a place in the *Dunciad* (1657-1734).

Page 217. *Refined . Milton*—i. e., greatly improved upon Milton's crude attempt. *Edition de luxe*—all illustrated edition. *Lord Somers*—a distinguished English statesman and constitutional lawyer, who played an important part in the revolution of 1688. In 1697 he became Chancellor, and in 1708, president of the council, under Queen Anne (1650-1716). *Pinchbeck*—an alloy of copper and zinc, some-what like gold in colour, and formerly much used for cheap jewellery. Hence anything showy but worthless. [The name is derived from its inventor, a London watchmaker of the last century], *Three poets &c*—the epigram runs as follows—

Three poets in three distant ages born  
Greece, Italy, and England did adorn,  
The first in loftiness of thought surpassed,  
The next in majesty, in both the last  
The force of nature could no farther go  
To make a third she joined the other two.

Para 70. *Cult*—homage to Milton's name. *Exasperated*—greatly annoyed. *To stamp out*—to crush, destroy. *Credit*—reputation. *Perls*—literary gems. *Indictment*—accusation. *The scholars' images*—Milton uses his words and images not merely in their simple signification but always invests them with a charm springing from the sweet reminiscences that have gathered round them. The secret of Milton's words and images is due to the fact that they can suggest collateral literary associations.

Page 218. *Obliquity*—dishonesty. *Forging*—inventing, fabricating. *Fiction*—forgeries. *Massinus, Staphorstius, Taubmannus*—Latin writers of the 15th and 16th centuries. The last was a German, who edited works of Plautus and Virgil. *Neo-Latin poets*—Latin writers of the 15th and 16th century.

Para 71. *Paradisus Amissus*—Paradise Lost. *Interploated*—inserted between others. *Put him scent*—aroused his suspicions (as to the honesty of Lauder's accusation).

Page 219. *Write down*—to ruin Milton's reputation by writing in a disparaging way of his poems. *Aristophanes*—the great comic poet of Greece, born about 448 B. C. In his comedy, *The Clouds*, he ridicules the Physical Philosophers and the teachers of rhetoric. The celebrated Greek moralist and philosopher, Socrates, is taken as a type of the entire tendency. A youth named Pheidippides, obviously meant for Alcibiades—is sent by his father to Socrates to be cured of his dissolute propensities. Under the discipline of Socrates, the youth becomes accomplished in dishonesty and impiety. The conclusion of the play shows the indignant father preparing to burn up the philosopher and his hall of contemplation. *Effaced*. *caricature*—substituted a disfigured and discreditable likeness of Socrates, by bringing into prominence the peculiarities of the philosopher for the purpose of exposing him to ridicule and contempt. A *caricature* is a representation in which the points of excellence are concealed and peculiarities or defects exaggerated so as to make a person or thing ridiculous, while a general likeness is retained. *He caricature*—the comic poet Aristophanes so grossly misrepresented Socrates that the real Socrates was hid in the mist and replaced by a pitiful distorted caricature. The misrepresentations of Johnson had the like effect of bringing Milton down in the estimation of the public and tarnishing his reputation. In both cases the merits of the men were buried in the heap of deadly abuses levelled against them—they were substituted by detested and deformed caricatures.

Para 72. *High Anglican section*—the narrow-minded and

intolerant party of the English Church *R S Hawker*—Robert Stephen Hawker, vicar of Morwenstowe, Cornwall, wrote many vigorous ballads illustrating Cornish history (1804-1875.) *Rabid abuse*—gross and violent language *Antipathy*—irrational prejudice, dislike *Suppress*—check, refrain from giving expression to. *Author of the Christian Year*—John Keble, vicar of Hursley, Hampshire, a highly popular writer of sacred poetry His *Christian Year* or "Thoughts in verse for the Sundays and Holidays throughout the year" is a work of deep religious feeling, and of a wide popularity (1792-1866) *Wide heart .creed*—a man whose naturally generous feelings were unfortunately brought into union with the principles of a bigoted religious system *Deliberately*—intentionally, of set purpose *Framed ..poetic—devised a set of principles* as to what constituted the art of poetry [In 1831 Keble was appointed to the chair of poetry in Oxford] In the course of the lectures he divided poets into primary and secondary poets The primary poets were those who made poetry the vehicle of their own pent-up emotions, the secondary were such as wrote under less impulsive motives He regarded Homer, Lucretius, Burns, and Scott as examples of the first, Euripides, Dryden, and Milton as examples of the second) *Express*—deliberate, intentional

**Para 73** *Intense and elaborate*—passionate and consummate in workmanship *Broadly laid*—constructed upon wide, general principles *Is getting. feeling*—is beginning to be appreciated by those who differ in thought and feeling from the poet *National aggregate*—group of individuals constituting a nation *An instinct .work*—a sort of indefinable feeling operating in the national mind, leading towards what is best in its literature *Instinct*—a kind of blind impulse or feeling operating towards an end *An instinct. . merit—i e*, an instinct incapable of determining with precision between the works of poets of lesser ability *The chief forces*—the principal works in the language which have exercised a powerful influence in shaping and moulding national thought *Influences—e g*, the feeling of parties *Warp*—distort, prejudice *Will*—the determination in an individual to appreciate the best. *Deposition*—opinion or view (produced in us)

**Page 220.** *So reputation*—his fame will never be shaken because no one willingly reads him.

### CRITICAL QUESTIONS WITH ANSWERS.

**Q.** What was ruling idea of Milton's life?

**A.** The desire to leave something great behind him was the

ruling idea of his life. This desire influenced him from his very early years. Milton gave definite expression to this desire in Sonnet 2, written 1632, which he sent in a letter to a nameless friend who seemed to have expostulated with him for his not settling into a profession.

In this letter he justifies his apparent inactivity by stating that he was still educating himself for the high vocation which he had chalked out for himself. Six years after, at the age of 29, Milton came to the definite conclusion that his great life-work was to be a poem having for its theme the achievements of Arthur.

From various other recorded statements, we are in a position to affirm that the desire to bequeath a rich legacy to posterity had taken a permanent root in the mind of Milton, and the constancy of his resolutions reflects great credit upon him. People generally give up the dreams of their youth as they enter into manhood, but Milton always kept alive the fire which burnt within his noble soul.

**Q 2 What considerations influenced Milton in selecting 'Paradise Lost' as the theme of his poetry?**

**A (a)** He was to write in English and his work must be national. The character of his poem must be familiar to his English readers, and the hero must be selected from among those who are already dear to the people. In order to satisfy this condition he must go either to the Bible or to the annals of England. The choice of his subjects was thus far restricted by the consideration of the public for whom he wrote.

**(b)** It was necessary for Milton that the personage must be real and not mere fictitious products of the brain. He could build nothing upon airy nothings. His lyre will only echo real emotions and his imagination is only stirred by real circumstances. Therefore, as soon as he came to understand the fabulous basis of the Arthurian legends he gave up that theme. He at the same time could not but reject all themes that fell within the period of well ascertained history. He could not engraft a sublime character upon any historical personage, who is known to the people with all his peculiar virtues and foibles. Therefore no choice was left to him but a Biblical subject.

**(c)** Among Biblical subjects again, none is more sublime, none more comprehensive than the narrative of the Fall which met all his demands. It was authentic, it was real and it was well calculated to evoke popular interest. It was the only subject which his mind "in the spacious circuits of her musing" found large enough. Hence the subject was not so much his choice as his necessity.

Q 3 Was it necessary for Milton to believe in the accuracy of the Scriptural narrative?

A. Yes, Milton considered himself as the mouth-piece of God. The office of a poet was prophetic according to him. He does not wish to sing of fictions but of grand realities. He believed that the Scriptures were the words of God and contained a divine view of the world's history. This belief imposed a difficulty upon him. He could not give free play to his imagination, which must move within the sphere of reality and must not be incongruous with the Scriptures. He, in some particulars indeed, has departed from the Scriptural narrative, but these are of minor importance and do not at all vitiate our general position. Milton's additions, only with a few exceptions are quite in harmony with the original account and as such have been assimilated by the popular imagination.

Q 4 Mention any additions which popular imagination has not been able to assimilate

A (a) The placing of artillery in the wars in heaven has been found fault with on this ground. But perhaps Milton's contemporaries could not find in it much of the inconsistency, because their ears had been habituated to this sort of description from previous poets and also because fire-arms had not ceased to be regarded as the devilish engine of a new warfare.

(b) Another of Milton's fictions is the change of demons into serpents, who has their prince on his return from his embassy. Chataubriand suggests that it shews the degradation of Satan, who, from the superb intelligence of the early scenes of the poem, is become at its close a hideous reptile.

(c) The bridge again which Sin and Death construct, leading from the mouth of the Hell to the wall of the world, is a clumsy fiction.

✓ Q 5 How has the inferiority of *Paradise Regained* as compared with *Paradise Lost* been accounted for?

A (a) The most probable suggestion is that it is the effect of age.

(b) The desire to maintain continuity was attended with the unhappy result that while the forms were preserved, the soul and life of the organism was lost.

(c) After Milton had executed the *Paradise Lost*, he might have thought that he had given a freer scope to his imagination that was consistent with his poetical theory, adding no more dressing or adventitious circumstances than should assist the conception of the sacred verity. In *Paradise Regained* he had carried his theory of simplicity too far and it is probably the most unadorned poem extant in any language.



Contrast *Paradise Regained* with Claudian's "Rape of  
pine"

The latter work is constructed upon the opposite principle, viz., the maximum of adornment. Claudian has employed all the resources of imagery that lay within his power; he had called out the finest expressions and the choicest metaphors to adorn his poem. There is no trace of ostentatious pomp in the work, all the gold and jewellery employed, bears testimony to the taste and discrimination of the writer.

On the other hand, *Paradise Regained* is the best example where the theory of the parsimony has been carried too far so that instead of severe, Milton became rigid and his plainness is not unfrequently jejune.

Q 7 What is Pattison's estimate of *Samson Agonistes*?

A Those who in *P. Regained*, seek for beauty as a quality independent of all relation to person, time or circumstance, may be disappointed. But if we regard it as a page of contemporary history recording the spirit of a heroic soul standing firm amidst his temporary woes, but completely defeated by an irreversible fate, we can not help being most touchingly affected. It is the intensest utterance of the most intense of English poets. Though the incidents of Samson's life do not form a strict parallel to those of Milton's life, yet from the most marked resemblance in the sentiment and situation, we are naturally driven to the conclusion that *Samson Agonistes* is really a covert representation of the actual wreck of Milton, his party and his cause, and is thus charged with a pathos, which, as the expression of real suffering, no fictive tragedy can equal. As a drama, however, it is languid, nerveless, occasionally halting, never brilliant. The power of metaphor is lost and the plain simplicity of the work represents a drying up of the rich sources from which had once flowed the golden stream of suggestive phrase which makes *Paradise Lost* a unique monument of English language.

Q 8 State the effect of time upon *Paradise Lost*.

A As a treasury of poetic speech, *Paradise Lost* has gained by time, but it has lost far more as a store-house of divine truths. We at this day are better able than ever to appreciate its force of expression, its grace of phrase, its harmony of rhythmically movement, but it is losing its hold over our imagination. The selection of the Scriptural subject, by which Milton sought to perpetuate himself is the cause of the failure of the vital power in the constitution of the poem.

If instead of introducing supernatural agencies, Milton had built his edifice upon the passions and emotions of man, his work would have been permanent. The demonology of the poem has already, with educated readers, passed from the region of fact into that of fiction

Q 9. What do you know of the charges of plagiarism as made by Dr. Johnson and William Lauden in the middle of the 18th century?

A. Johnson and Lauden, writing with a view to further the interests of the Tory party, took advantage of Milton's imitations from previous poets to represent him as a wholesale plagiarist and stigmatise him a varitable dunce without the redeeming feature of any sentiment of righteousness and integrity about him. But Lauden went the length of forging verses bearing close resemblance to lines in *Paradise Lost* and alleged that these verses were to be found in the writings of older poets. Nay, his extreme malice led him to forge verses as quotations from Milton and represented them as Milton's theft from other writers. Lauden, it appeared, was capable of fraud in all its detestable forms. He most unscrupulously inserted lines from a Latin translation of the *Paradise Lost* made in 1690 by one William Hogg, into passages taken from Neo-Latin poets and presented these passages as plagiarisms by Milton. The fraudulent nature of Lauden's malicious charges, however, was exposed through Mr Bowells, a tutor of *Oriel College*, and John Douglas, Bishop of Salisbury, who in order to do justice to the memory of Milton, brought Bowells' materials before the public. Johnson, though guilty of indolence and party feeling—no very trivial offences indeed—could not degrade himself so much as to be an accomplice in any premeditated fraud and he saved his name from being perpetually tarnished by sacrificing his comrade. He gave free scope to his malice however in misrepresenting and denouncing Milton.

Q 10. Comment upon Milton's Style. How far was it affected by imitations from previous writers?

A. 'There can be no doubt that there are many passages and images in Milton's work which can be regarded in no other light than as conscious imitations. But Milton always acknowledged his imitations openly and therefore cannot properly be called a plagiarist. When Adam, for instance, begs Raphael to prolong his discourse deep into night —

Sleep, listening to thee will watch.

Or we can bid his absence till they sing

End, and dismiss thee ere the morning shine;

we are quite right in saying that we have here a conscious reminiscence of the words of Alcinous to Ulysses in the 11th Book of the *Odyssey*. But these imitations are only superficial and do not detract from the merits of the poet. He is rather to be praised for his skill (in combining the traditive with original elements in diction) matched only by Virgil.

(b) But beyond these conscious imitations that are visible upon the very surface of his writings—there runs through the whole texture of his verse a suggestion of secondary meaning—meaning which has gathered round the word from long usage. But when thought in relation to the immensity of his learning his questions are very few.

Words are powerful stimulants of our feelings only on account of the associations that have gathered round them and Milton's secret lies in his great aptitude of using these words—in such a manner as always to be connected with those associations.

Q 11 Give an account of Wordsworth's revolt against Milton's style.

A The Miltonic style was the general favourite at the time when Wordsworth was about to shine in the poetical horizon. He perceived that the Miltonic diction had now lost its original fervour, all the glow which had animated it. He saw there was now the sound only without the sense. He characterised Milton's dialect as unmeaning, hollow, gaudy and inane.

It must however be borne in mind that W did not protest against Milton's diction in itself but because it could not be now employed with Miltonic vigour. It was against the feeble race of imitators, and not against the master himself, that the protest of the lake-poet was raised.

Q 12 How did such a style limit the circle of his readers?

A It is complained that Milton was too learned. The reason of the complaint is that Milton has not used his words in their ordinary signification, and their effect depends upon the suggestions of collateral association. And hence the words could be fully appreciated by those who have gone through the same training through which Milton put himself. Milton's style appealed to the few and his wish was also that he should find audience though few.

He hated the approbations of the vulgar and the illiterate. He certainly thirsted for renown, but he did not confound solid and imperishable renown with fleeting popularity.

## APPENDIX A.

## Q 1 State Milton's Politics.

A. The earliest writings of Milton bear traces of royalist sympathies. In his *Mask of Comus* he alludes to the king and the nobility in terms of compliment, and even of respect. Charles I is there spoken of as "Neptune," and his nobles as "tributary deities." Eight years later, when he wrote his *Reason of Church Government*, he was still a royalist; "not in the Cavalier sense of a person attached to the reigning sovereign or the Stuart family," as Pattison remarks, "but still to a certain extent a believer in the doctrine of the Divine Right of Kings, which was then in vogue."

But with the outbreak of the Civil War, Milton's political views underwent a complete change. The arbitrary rule of Charles and his minister Strafford, the oppressions of the Star Chamber and the High Commission Court, and the intolerant measures of Archbishop Laud, had already caused a violent revulsion of his feelings, when the great Puritan uprising gave the final impulse, and he became an uncompromising republican. He wrote pamphlet after pamphlet against monarchy, and even undertook to blacken the memory of the executed king in his *Defensio Populi*. But the levelling policy of the extreme republicans soon alienated him from their cause, and convinced him of the absolute necessity of a single supreme Dictator, who would be able to give peace to the distracted realm by compelling the various discordant factions to coexist in harmony. There was but one man in all Britain who could accomplish this, and that man was Oliver Cromwell. Hence forward, therefore, Milton became a Cromwellian, and continued, till the death of the great Protector, to vindicate his policy.

Thus, during the space of twenty years, we find Milton pass through the various stages of Royalist, Republican, and Cromwellian. "But these changes," observes Pattison, "were not the acquiescence of a placeman, or indifferentist in mutations for which he does not care, still less were they changes either of party or opinion." Milton was not a doctrinaire republican of the stamp of Harrison and Vane, whose idea of liberty was a visionary dream, and who would rather see the nation plunged into perpetual anarchy than stoop to the slightest compromise. "To Milton, as well as to Cromwell, mere forms, whether of worship or of government were but means to an end, and were to be changed whenever expediency might require. "Liberty" and not "license" was what Milton ardently prized, and for which he was ready to undergo any

sacrifice But rational liberty must go hand in hand with law and order, individual freedom must coexist with national tranquillity "If the liberties that had been conquered by the sword were to be maintained, between levelling chaos on the one hand, and royalist reaction on the other, it was the Protector alone to whom those who prized liberty above party names could look" The political necessity of the situation was absolute, and it reflects no small credit on Milton that, unpractical as he was, he had yet sagacity enough to discern it

✓ Q 2. Describe Milton's religious and philosophical opinions.

A Milton's theological and philosophical opinions, though they lie scattered over the wide field of his prose and poetry, may be found embodied in his posthumous work, the *Treatise of Christian Doctrine* This treatise shows him to have been an Anti-Trinitarian in his later years at least, holding views as to the nature of Christ which were substantially those of high Arianism It also shows him to have been, on the whole, Arminian or Anti-Calvinist in his views of Free Will and Predestination It contains, moreover, a very curious doctrine on the subject of Matter and Spirit, Soul and Body, which it is difficult otherwise to define than by calling it Materialistic Pantheism, or Pantheistic Materialism While the Deity himself is represented as One Infinite Spirit, set all that we call Matter or Creation, including angels and men, the animate and the inanimate, is originally a production or efflux out of the very substance of God Hence the ordinary distinction between soul and body in man is repudiated by Milton Soul and body he holds, are one and inseparable Man is a body-soul or soul-body, and is so propagated from father to son From this proposition it is one of his deductions that soul and body die together, or, in other words, that there is a total cessation or suspension of personal consciousness between Death and Resurrection His views of church discipline are those of Independency of Congregationalism, with a marked tendency to absolute Individualism, or a kind of Quakerism in some things, (see text p 152) He dissents from the Quakers in holding war to be often lawful, resistance by arms to tyranny to be lawful, and finding Scripture warrant also for prayers and for curses But what most shocks modern opinion is his defence or justification of polygamy —(adapted from Masson)

[The fact of Milton's never having attended any place of public worship, notwithstanding his deep sense of religion, has given great trouble to his biographers Pattison explains this by saying that a

profound apprehension of the spiritual world leads to a disregard of rites To a mind so disposed externals become, first indifferent, then impediment Ministration is officious intrusion ]

### Q 3 Criticise Milton's Prose.

A Macaulay speaks of Milton's prose works in terms of unqualified admiration "As compositions," he says, they deserve the attention of every man who wishes to become acquainted with the full power of the English language They abound with passages compared with which the first declamations of Burke sink into insignificance They are a perfect field of cloth of gold The style is stiff with gorgeous embroidery. Not even in the earlier books of the *Paradise Lost* has the great poet ever risen higher than in those parts of his controversial works in which his feelings, excited by conflict, find vent in bursts of devotional and lyric rapture "

The above estimate, though true of isolated parts and passages, must be subjected to serious deductions when applied to Milton's prose taken as a whole Milton's prose style, though always vigorous, is often obscure and diffuse His thoughts occur at random, without any logical connection or sequence His sentences bear the unmistakable stamp of hurry and neglect, being the common characteristic of all party pamphlet, which cannot wait. "Sometimes his negligence is such," says Pattison, "as to amount to an absence of construction "

This defect of style is referable to Milton's inner nature He was a poet, a man of strong passions and an ever active imagination With him the art of composition was nothing but the expression of certain overmastering feelings in a prophet-like strain, without an eye to the ordinary rules of prose diction He never took care to round off and polish his periods, and to link them together in a lucid logical order The truth of this observation will appear from a comparison of Milton's style with that of his great contemporary, Jeremy Taylor Taylor's prose is perhaps the finest specimen of highly finished and elaborate English style It is replete with poetic colouring and imagery But for all this, it is prose, and nothing else. Its first aim is perspicuous arrangement and logical sequence of thought, the poetical imagery comes from without, and is brought in for the sake of embellishment and illustration With Milton, the poetic imagery is the essence of his prose, and comes from within He is so completely overmastered by his imagination, that he cannot afford to think of anything else The very language creaks beneath the weight of his vehement passions And hence, though we miss in him the musical harmony and the well-balanced

periods of Hooker, and the varied illustration of Jeremy Taylor, none of these great writers impresses us with a sense of such unlimited power as we feel to reside in Milton

**Q 4 State the History of Paradise Lost.**

A That Milton had the idea of writing a noble poem present before his mind's eye from a quite early age, we learn from his second Sonnet (on his having arrived at the age of twenty-three) This is more emphatically repeated in his pamphlet No 4 (*Reason of Church Government*) But between the first conception of the scheme, and the earnest undertaking of the work, there lay a long period of suspense and indecision He hovered over a large variety of subjects, historical and Scriptural, and at one time had wished to celebrate the legendary British hero Arthur But that subject was soon abandoned, and the Fall of Man was finally and definitively settled upon But he was at first for writing a sacred drama on the subject, after the manner of the old Mysteries or Miracle-Plays, and two rough sketches of his projected drama are still extant

Then followed the great Civil War, and diverted Milton's energies to an altogether new channel Milton the poet was completely lost in Milton the controversialist There was no apparent likelihood of his redeeming the pledge he had often solemnly given to the public, that "he might perhaps leave something so written to after times, as they should not willingly let it die" It was on the downfall of the Puritan cause, and the crushing of his political aspirations, that Milton, poor, blind, and neglected, was thrown back upon the resources of his own mind, and began again to woo the Heavenly Muse whom he had neglected during twenty years In the meantime the drama had given place to the epic, and Milton set about in right earnest in 1658, and brought it to a close, if we are to credit Aubrey and Phillips, in 1663 At any rate, the poem was complete by 1665, the year of Great Plague Tomkyns the censor, objected to the famous line (book I) With fear of change perplexing monarchs, but at last he let the book pass It was entered in the register of Stationer's Hall, Aug 20 1667 The author received 5*l* down, and was to receive three other instalments of the same amount when three editions would go off. But he lived to receive the first instalment only, thus making 10*l* only by the great epic which has thrown a deathless lustre on the literature of England

**Q 5 Give an account of Paradise Lost, its characteristic beauties and defects.**

A. Beauties.

(1) *Importance of the subject* — "Milton's subject is not the destruction of a city (Homer's *Illiad*), the conduct to a colony, or the foundation of an empire (Virgil's *Æneid*) His subjects is the fate of worlds, the revolutions of heaven and of earth, the rebellion and overthrow of the highest order of created beings, the creation of Man, his original innocence, and his subsequent fall" In the language of Coleridge, "The interest of *Paradise Lost* is in the widest sense mundane, or least commensurate with the extent of Christendom"

(2) *Sublimity* :—By far the most important feature of Milton's epic is its loftiness of conception. Subjects, which soar far above the reach of other men's imagination, serve but to kindle and evoke the latent power of Milton. He has "striven with things impossible" He has well fulfilled his high promise—asserting eternal Providence "to the height of the great argument" Hell and Hell's King Paradise and our First Parents in their primal innocence and felicity, not to speak of the Empyrean Heaven and the throne of Jehovah "which brightest angels approach not, but with both wings shade their eyes"—all these form a group of sublime pictures, the like of which cannot be found in the whole of poetry.

(3) *Remoteness of associations suggested* — "The effect of Milton's poetry lies less in its obvious meaning than in its occult power. He electrifies the mind through conductors. His words are words of enchantment"—Macaulay. "There runs through the whole texture of his verse a suggestion of secondary meaning, a meaning which has accreted to the words by their passage down the consecrated stream of classical poetry"—Pattison

(4) *Grandeur of versification* —The richness and the rhythmic flow of Milton's blank verse is not the least characteristic feature of his *Paradise Lost*. He has exhausted all the possible combinations of metrical foot in the English language, and hence in the richness and variety of versification no poem can compare with *Paradise Lost*. Even Johnson, who hated blank verse (in English), made an exception in favour of Milton. The stately march of his lines reminds us of Wordsworth's line, "Thou hadst a voice whose sound was like the sea."

#### B Defects.

(7) The first and most important defect lies in the nature of the subject, *viz*, that it is a theological one. Poetry based upon human passion and human emotions, continues to please through all time. As Homer or Shakespeare. But poetry which stands upon a theological basis, loses its hold on the public mind as men's faith



changes This is precisely the disadvantage of *Paradise Lost* "It requires a violent effort in our day to accommodate our conceptions to the anthropomorphic theology of *Paradise Lost* This perhaps was what Goethe meant, when he pronounced the subject of *Paradise Lost* to be abominable, with a fair outside, but rotten inwardly"—*Pattison*

(2) The intervention of grotesque incidents, which to a certain extent mars the effect of the sublime The chief examples are (1) the placing of artillery in the wars in heaven (Book vi), (2) the change of the demons into serpents (book v), (3) the bridge which Sin and Death construct, leading from the mouth of hell to the wall of the world is a "clumsy fiction" and "has a chilling effect upon the imagination of a modern reader"

(3) Much useless display of learning, which to a certain extent removes the poem out of the sympathy of an ordinary reader Such are the many technical architectural terms in his description of Pandemonium, military phrases and expressions in the passage which describes the war in heaven &c

## APPENDIX B.

Q : What was Milton's ideal of a poet ? Specify the kind of training which Milton deemed necessary for one aspiring to poetic fame

A Milton had a high conception of the poet's calling "He who would not be frustrated," he tells us "to write well hereafter in laudable things ought himself to be a true poem", and by this Milton meant that the poet himself was to be the embodiment of all that was great and noble

It was necessary therefore that he who entertained this high aspiration should put himself through a system of severe mental discipline and training His education was to comprehend in it all that went to the development of the faculties in man He who had resolved to sing of high, heroic, and holy themes was to be temperate in his habits, chaste in his youth, and righteous in all his ways He was to store his mind with all useful knowledge and to scorn delights and live laborious days He was to grow in wisdom by contemplation, and above all, to purify and elevate his soul by religion, fashioning it to "the good, wise, just, and perfect shape" which was to be for him his ideal of highest reach. Thus there were three constituents that helped to form the poetic nature,—knowledge, virtue, and religion. The poet was a sort of vates ;

his lofty utterances, a kind of Divine inspiration. He was dedicated to the gods and their priest. Thus, in his essay on Church Government, he tells us that he was contemplating a work "not to be raised from the heat of youth or the vapours of wine, .. nor to be obtained by the invocation of Dame Memory and her Siren daughters, but by devout prayer to the Eternal Spirit who can enrich with all utterance and all knowledge, and sends out his Seraphim with the hallowed fire to touch and purify the lips of whom he pleases. To this must be added industrious and select reading, steady observation, insight into all seemly and generous arts and affairs." This then was Milton's conception of the poet's calling and of the equipment necessary for its laudable fulfillment.

**Q 2** Give a short account of Milton's attitude towards nature. What faults have been found with his descriptions with regard to nature? What plea might be put forward in his defence?

A Milton had a real love for nature. He could appreciate and take a genuine delight in natural sights and sounds. There is a note of real joyousness in his descriptions of all that is bright and beautiful in her. He was not, however, a close or a scientific observer. He had not watched her changing moods with the same minute and loving attention as Wordsworth. Man, with Milton, was the last and noblest work of God. Whatever was bright and beautiful in nature was of subordinate interest to man. He, moreover, had come to know nature from books. He saw nature with the eye of a scholar. "He is not concerned," says Mr Pattison, "to register the facts and phenomena nature but to convey the impressions they make on a sensitive soul."

His descriptions are said to be wanting in truth and accuracy. It is urged that a close observer of nature would not speak of the eglantine as twisted, of the pine tree as rooted deep and high, of the lightning as singeing the tops of the tree. His epithets, too, though not of the stereotyped kind as those of the Critical school, lack the freshness of original observation. They are, however, chosen with the skill of an artist and their beauty is heightened by reason of their allusiveness. There is the thrill of "recollected love" that pulsates through them.

Many of his inaccuracies, though partly due to a real defect of natural knowledge, must be ascribed to the conventional language acquired in the process of mastering Latin versification.

**Q 3** State Milton's religious and philosophical opinions.

A It is difficult to determine with any degree of accuracy the character of Milton's religious and philosophical views. He

strenuously held by the principle of liberty of thought in matters of religious belief. But while in his later years he was tolerant of most creeds on the ground of the venial nature of religious error, he refused to extend the principle of toleration to Romanists.

Some of his views on these heads may be gathered from his *Treatise of Religious Doctrine*. He seems, in his later years, to have leant towards Arminianism, strenuously vindicating the free-will of man against the Calvinistic view. His belief as to the nature of Christ savoured greatly of Arianism, maintaining, as he did, the inferiority of the Son to the Father, in opposition to the received Athanasianism. His notion that God created matter not out of nothing but out of himself wears the colour of a Pantheistic belief. As a natural corollary to this identity of soul and body was the inference that the death of the body meant the total extinction of being. He held that polygamy was not contrary to morality though it might be inexpedient.

Q 4 Sketch the history of Milton's religious and political views.

A Milton represented in himself the phases through which Puritan England passed on its road to Independency and adhesion to the Protector. In his youth he was still a churchman, but with leanings towards Presbyterianism, his mind recoiling from the narrow ecclesiasticism of which Laud was the type. In politics he was a royalist, though not of after the fashion of the Cavaliers with whom an adherence to the monarchical principle meant an adherence to the person of the sovereign. Milton's views, though arrived at independently, kept pace with the development of the Puritan thought of England. When the rupture with monarchy came, we find Milton developing into an ardent republican and an independent Presbyterianism and monarchy now give place to "the wider conception of the rights of the man and the Christian." But though an ardent republican he was not a doctrine like Vane or Overton. In all these changes the motive force was a passionate love of liberty. When republicanism seemed to be on the verge of passing into chaos under religious fanaticism, Milton had the sense to perceive that the political necessity of the situation demanded an adherence to Cromwell as the one man capable of saving the state from anarchy. Liberty with Milton meant rational liberty, not licence. In the space of twenty years he passed through the successive stages of Church-Puritan, Presbyterian, Royalist, Independent; Commonwealth's man, Oliverian.

Q 5 Mention the religious parties in England between, the outbreak of the Civil War and the Restoration.

A. At the outbreak of the Civil War there were two great religious parties in England, namely the Episcopalians and Presbyterians. The Cavaliers were ranged on the one side and the Roundheads or Parliamentarians on the other. Among the Presbyterians there were those who were for its maintenance on strictly Scotch lines. These were the Presbyterians pure and simple. A small, though growing party, among the Puritans, claimed independence on behalf of each congregation. From this circumstance they were known as independents or Congregationalists. The term comprehended a great variety of sects, such as Anabaptists, Muggletonians, Fifth Monarchy men, Brownists, and others.

Q. 6. State the origin of Lycidas. Show how in Lycidas the fanaticism of the Covenanter and the sad grace of Petrarch seem to be blended.

A. Edward King, Milton's college friend, was drowned on a voyage between Chester and Dublin, through the vessel foundering on a rock and sinking in a calm sea. King's friends at Cambridge wrote a volume of memorial verses, Milton's Lycidas being among the number.

Milton borrowed his metrical structure partly from Italian models. The form of the poem is pastoral with graceful allusions and imagery borrowed from the classics, and with a vein of tender melancholy, recalling the Patriarchal sonnets, running through it. It is not, as Dr. Johnson would have had it, a poem of passionate sorrow, but a poem expressive of admiration and tender regret, as the poet, under its allusive imagery, recalls his friend to his mind. The sentiment of a melancholy sadness is interwoven into the poem with great delicacy and beauty. Blended with this, and with rare skill, is the passionate indignation of the Covenanter. The poet touches upon the state of the Church under the dominancy of Laud. There is suppressed vehemence in his allusion to "such as for their bellies sake creep and intrude and climb into the fold." Here for the first time we have sounded, in tones which the poet himself acknowledges as being too stern, Milton's detestation of hirelings and his sympathy with Puritanism. Among all the flowers and fancies of the poem we perceive Milton's grave force of character.

Q. 7. Illustrate the statement that Milton is not a scientific observer. How does he differ from Tennysons in this respect?

A. Milton does not merit the appellation of a scientific observer, that is, one who studied Nature with the trained eye and closeness of observation which mark a scientist. His touches of natural description are sometimes faulty. One who had studied

nature closely would not have erred in speaking of pine trees spreading their root deep and high ; nor of the lightning singeing the tops of trees He could take a delight, and a genuine delight, in scenes of natural beauty, but he had not noted, after the manner of Wordsworth or Tennyson, the ways of nature with that minute precision which distinguishes a scientific observer We has no touches of such minute fidelity to nature as those which occur repeatedly in Tennyson's poems Tennyson, on the other hand, "looked with the eyes of one trained in the school of science." He knew how "In the spring a livelier iris changes on the burnished dove", he knew how Autumn laid "a fiery finger on the leaves", he knew how—

Twice a day the Severn fills,  
The salt sea-water passes by,  
And hushes half the babbling Wye

These things he came to know while he pored over nature's ways and watched her changing moods

Q 8 State all that might be said on the second-hand character of Milton's epithets Are they at all empty ? Discuss in this connection the questions of Milton's plagiarism,

A Though Milton's epithets are open to the charge of being derived from others, they can hardly be said to be employed They are not chosen, like the epithets of the school of Dryden and Pope, with less care as to their force and significance than for their decorative effect and their resonance Milton's epithets are expressive of some reality but it is of a real emotion in the spectator's soul, not of any quality detected by keen insight in the object themselves

Most critics, while readily admitting that Milton was a plagiarist add in extenuation that whatever he borrowed from others he reproduced in finer forms This, however, Mr Pattison regards as a misconception He has it is true borrowed largely but this has been done openly There has been no attempt made to disguise his indebtedness But beyond this open borrowing there has been added to his verse a suggestion of secondary meaning that has gathered round a work in the course of its being employed by classical writers The poet suggests much more than he says The skilful employment of words freighted with secondary associations was an art of Milton's own acquiring His secret lay in his having, thoroughly at his command, all the treasures of this inherited vocabulary, which he wielded with the ease of a second mother-tongue.

Q 9 Milton speaks of an initiation into generous and affairs as a necessary qualification for poet. How far Milton's knowledge of men and affairs fit him for the poet's vocation?

A Milton's initiation into public affairs can hardly be said to have fitted him for his vocation of a poet. It cannot be denied that he did gain in practical experience. A knowledge of men and affairs does help to "solidify the judgment and to correct its errors." But his poetry derived little gain from his experience of public life. Neither his two epics, nor his *Samson Agonistes*, from the supernatural character of their personages, afforded him the opportunity of making use of his knowledge of the world. On the other hand, it was detrimental to him as an artist, making it impossible for men, whom he had attacked in his public capacity, giving him a just hearing for his work. Further, it entailed not only the waste of his time and the loss of his sight, but it also hindered him from applying his genius to his favourite pursuit while he was in the flower of his age.

Q 10 In writing his epic, what were the circumstances which limited Milton's choice of a subject?

A First, Milton had to write in English. Moreover what he wrote must be such as would interest the people. It is a well-known principle that he who aspires to be the poet of a nation is bound to adopt a hero who is dear to the people. To an English poet was therefore left one of the two classes of subjects to choose from,—the Bible or the annals of England.

The second limitation was imposed by the very character of Milton's genius. In order to arouse and detain Milton's interest the events and personages must be real events and personages. He discarded the Arthurian legends the moment he found that they had a fabulous basis. His want of interest in themes of common life disqualified him for the task of revivifying such historic scenes as lay within scope of poetic treatment. He had, therefore, no choice save a Biblical one. Of all Biblical subjects that of the Fall stands out with a grandeur and impressiveness well adapted for epic treatment. It will thus be seen that in his choice of a subject, Milton was left very little option in the matter.

Q 11 Indicate briefly the beauties of *Paradise Lost*.

A The beauties and defects of *Paradise Lost* may be thus ranged —Beauties. (1) The epic grandeur of its theme. The subject of the poem is the fate of worlds. While touching on the creation of man and the story of his lost innocence it deals also

with the revolutions of heaven and earth and the overthrow of the highest order of created intelligences, consequent on their rebellion against the Most High (2) *Its sublimity* Sublimity is the distinguishing feature of the poem Its pictures are all of epic grandeur. (3) *Remoteness of Association* — Another striking feature of the poem lies in the suggestiveness of its language A word or a phrase calls up a picture over and above what the phrases themselves signify A train of association sometimes clusters around a single word or phrase (4) *Its grandeur of style and versification.* Its style and versification are the grandest in the whole range of English literature The verse moves with a stately march rich in all the harmonies of a magnificent diction

**Defects :—**(1) *Its theological character* One of the grave defects of the poem lies in its theological character When Milton wrote the theology of the poem was of almost universal acceptance, but, with a growing disbelief in its theology, the interest of the poem must necessarily decline

(2) *The introduction of grotesque incidents in the poem is another defect* The most notable of these is the bridge which Sin and Death construct leading from the mouth of hell to the wall of the world Mr Paterson regards it as a clumsy fiction which produces a chilling effect on the reader.

(3) *Its too great display of learning*, which puts it beyond the pale of ordinary readers Its Latinisms and foreign forms of expression have been chiefly found fault with in this connection

## APPENDIX C

### CALCUTTA UNIVERSITY, B A (Pass) 1888

**Q 1** Notice briefly Milton's chief prose works, and give their chronological order How was it that Milton wrote his sonnets chiefly in what is called the prose period of his life? Describe these sonnets and show how they differ from almost all other poems of the kind

**Q 2** State the chief circumstances which led to Milton's choice of the fall of man as the subject of his great epic, and give his opinion on the proper use of poetical powers Explain how this opinion affected the style and construction of the *Paradise Regained* "There are some painters, whose work appeals only to painters, and not to the public" Explain the remark, and show how it is applicable to *Paradise Regained*.

## HONOUR PAPER.

Q 1. "Milton's attitude towards nature is not that of a scientific naturalist, nor even that of a close observer." Discuss this criticism and show by references to *L'Allegro* and *Il Penseroso* what was Milton's attitude towards nature. Illustrate by quotations from the poem Dr Johnson's remark that even in *L'Allegro* he found some melancholy in his mirth.

Q 2. Account for Milton's habitual employment in his poems of the fictions of pagan mythology In what sense is the saying true that Milton was not a learned man? Discuss the charge of plagiarism often brought against Milton. Show that the real interest of *Samson Agonistes* lies in its being a covert representation of the situation of Milton, his party, and his cause in 1660.

Q 3. Write short explanatory notes on the following passages as applied to Milton's political writings :—

(a) The sword of the Independents is the sword of Lord and of Gideon.

(b) The arch-angel is recognisable by the energy of his malice.

(c) Milton's pamphlet might have been stamped with the motto which Selden inscribed (in Greek) in all his books.

(d) This "Perkin Warbeck of Ignatius"

(e) Milton's prose is not poetical prose, but a different kind of prose of a poet.

Q 4 Give some account of *Eikon Basilike*, and Milton's controversy with Salmasius. What was the immediate occasion of the publication of the *Areopagitica*?

B. A. (pass) 1889.

Q. 1. Characterise fully Milton's poem *Lycidas*. Illustrate from Milton's writings his views as to the relation between a poet's life and his poetry.

"Milton cared not for the word republic, so as it was well with the Commonwealth." "He did not prompt the age to quit their clogs" Illustrate these remarks fully by reference to Milton's life and works.

✓ Q 2 How was Milton restricted in his choice of a subject for his great poem by circumstances and his own nature? Show that the dictum "*De minimis non curat poeta*" was true in Milton's case.

Q 3. (A) Explain fully with reference to the context

(a) Milton's attitude towards nature is not that of a descriptive poet," if indeed the phrase be not a self-contradiction,



(b) Loud was the outcry of the Philistines

(c) He had barely time to spell one line in the book of wisdom before - Like the Wizard's volume in 'romances, it was' hopelessly closed against him for ever.

(d) The sublime and the ridiculous are here blended without the step between.

(e) It was gunpowder and not Don Quixote, which had destroyed the age of chivalry.

(f) Milton withdrew within the fortress of his absolute personality

(g) The hackneyed metaphor of Pegassus harnessed to a luggage trolley will occur to us.

(h) This is what is meant by the standing charge against Milton, that he was too learned

(i) Milton was a survivor and felt himself such, and resented it.

(B) Write short notes on the following -

Smectymnus;—Artificial Arcadianism, second intention; cicerone, Tretrachordon, Eikon Basilick, the Intransegentes The Act of Uniformty. 'A caput mortuum of the poem.' Namby-pamby.

### HONOUR PAPER.

Q 1. Discuss the 'significance' of the titles *Il Penseroso* and *Areopagatica*. Characterise the matter and style of Milton's prose works generally. How would you defend his apparent egotism?

Give an account of Milton's dispute with Mörus

Q 2 "The ruling idea of Milton's life is his resolve to produce a great poem" Prove this by reference to his earlier writings. Milton has been charged with want of consistency and clearness in the *Paradise Lost*, also with systematic attempts to impose on his readers. Consider the justice of these charges, illustrating your remarks from the poem.

Q 3 What reasons are there for doubting the immortality of the *Paradise Lost*.

Give some account of the works which we may regard as forming the antecedents of that poem and compare them with it.

Q 4. (A) Notice and account for the difference in style and structure between the *Paradise Lost* and *Paradise Regained*.

(B) Explain with reference to the context —  
and not the never fulfilled the promise with which Lycidas concludes.  
applicable at this point, would Milton take his stand upon  
republicanism?

'a man's worst vexations comes from his own relations'

-- (d) Divinity which is made to live necessarily becomes unorthodox

✓ (e) History has in it that which can touch us more abidingly than any fiction.

(f) *Paradise Lost* has been more admired than read.

### B A Pass 1897.

Q. 1. (a) What is Milton's attitude towards nature? How have his descriptions of nature been criticized, and to what extent is such criticism true?

(b) Trace the gradual changes in the opinions of Milton (i) as to politics, and (ii) as to religion

✓ (c) What predecessors had Milton who treated of the subject of *Paradise Lost*? To what extent is Milton indebted to them?

Q 2. Explain:—

(a) The fanaticism of the covenanter and the sad grace of Petrarch seem to meet in Milton's monody

(b) His genius was not his master, nor could it pass, like that of Leonardo da Vinci, unmoved through the most tragic scenes

(c) He accordingly migrated to Charing Cross, now become again Charing without the Cross

(d) It was gunpowder and not *Don Quixote* which had destroyed the age of chivalry

(e) If fiction is truer than fact, fact is more tragic than fiction

(f) Their poetry is to *Paradise Lost*, as a modern Gothic restoration is to a genuine middle-age church.

### HONOUR PAPER

Q 1. (a) According to Mark Pattison, 'in *Lycidas* we have reached the high-water mark of English Poesy and of Milton's own production;' while *Samson Agonistes*, as a composition, is 'languid, nerveless, occasionally halting never brilliant'

Discuss these judgements

(b) To what extent has the efflux of time been favourable or unfavourable to the immortality of *Paradise Lost*?

Q. 2. Explain:—

(a) But this fictitious bucolism is pervaded by a pathos, which, like volcanic heat, has fused into a new compound the dilapidated debris of the Theocritian world.

(b) It requires much observation of young minds to discover that the rapid of inculcation of unassimilated information stupifies instead of training them.

(c) Milton's rage blinded him, he is a mad Ajax castigating innocent sheep instead of Achaeans

(d) Milton, like Wordsworth, urged his theory of parsimony farther in practice than he would have done had he not been possessed by a spirit of protest against prevailing error

(e) It is no paradox to say that Milton was not a learned man.

(f) The plenitude of art is only reached when it marches with the sentiment which possess a community

### B A Pass 1898

Q 1 Sketch Milton's view of the qualifications and vocation of a poet Does it agree altogether with the common view? When was his great work designed, and when was it executed?

Q 2. Explain and illustrate the following statements —

(a) Milton's life was a drama in three periods

(b) Milton was a survival, felt himself such, and presented it.

### HONOUR PAPER.

Q 3 What reasons probably influenced Milton in his choice of subject for his great poem? Explain and discuss the charge against him of "vagueness and looseness of imagery"

Q 4 "A naturalist is at once aware that Milton had neither the eye nor the ear of a naturalist" Explain this, and give examples in illustration of it.

Q 5 It was a genuine offspring of the English renaissance, a cross between the vernacular mummery, or mystery-play, and the Greek drama What is here meant by *renaissance*, and by *mummery* and *mystery*? How did the Greek differ from the drama? What work of Milton's is here referred to, and how is it a cross between the styles referred to?

Q 6 'A mind which was an organic whole, 'whose seed was in itself, self determined, not one whose opinions can be accounted for by contagion or casual impact'

Explain the meaning of this fully, and show how it applies to Milton.

Q 7. What is an *epic*? What do you take to be the five or six world-epics? In what respects does Milton's epic surpass the others?

END.



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